

THE CIRCUS HISTORICAL SOCIETY

BANDWAGON

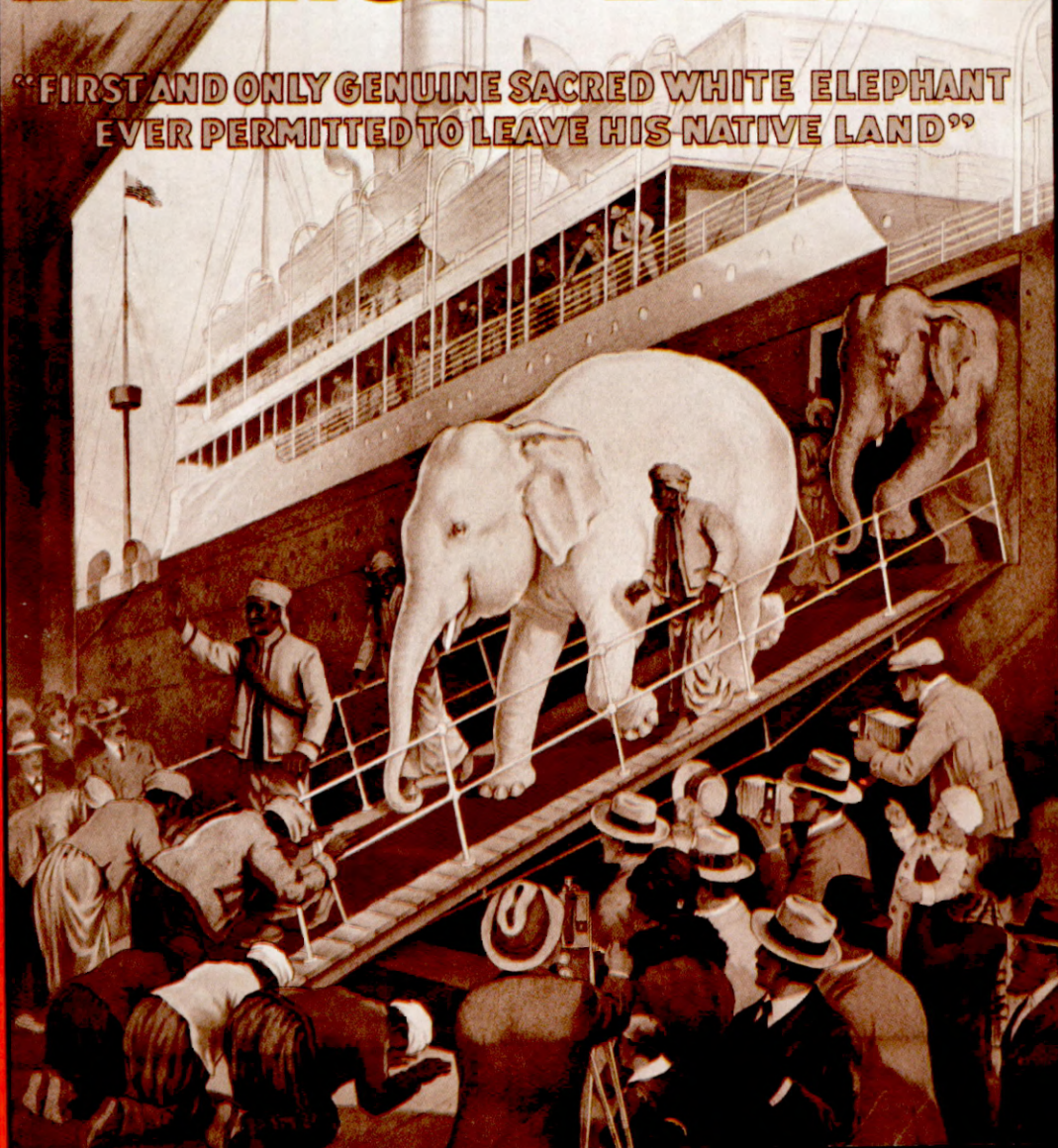
VOLUME 5, NUMBER 2

MARCH - APRIL, 1961

THE CIRCUSIANA MAGAZINE

RINGLING BROS ^{AND} BARNUM & BAILEY

"FIRST AND ONLY GENUINE SACRED WHITE ELEPHANT
EVER PERMITTED TO LEAVE HIS NATIVE LAND"



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CIRCUS HISTORICAL SOCIETY

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THE BANDWAGON

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"DUES AND NEWS"

We have been very pleased at the response to the notice of payment of dues for the coming year. As we go to press, we find that two-thirds of the dues have been paid. Each of you who has paid, should have by this time received not only your membership card, but also a CHS button. If you have not gotten these, please be kind enough to notify the secretary, and one will be sent at once. Also, if you wish a button for your wife, it is available for twenty-five cents. Lost buttons will be replaced at the same price. Remember—June 30 is the deadline for payment of dues!

In a few days you will receive full information about the 1961 Convention, to be held in Joplin, Missouri, August 3, 4, and 5. We hope that you have been thinking about going. To date we have been notified that 91 members will attend. Adding to this number, the wives and families who may come along, will show you that this will be the "Big One." Our Convention chairman, Paul Van Pool, is working hard, and has a very good committee working with him. The big thing that Paul has done to date, is to make sure that the Gil Gray Circus will be in Joplin during the Convention. We personally have never seen Gil Gray—we have been told that it is the greatest on the road. We have a number of other good things on the program, including the dedication of the Merle Evans Museum, in Columbus, Kansas. This event will be on Thursday, August 3, at 10:30 a.m. This means that you must plan to arrive early, and be prepared to stay late!

The May-June BANDWAGON will be in the mail about July 5, and it is going to be a "Dilly".

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NOTICE!

The May issue of "Argosy" has several good circus articles and photos.

CIRCUS PHOTOS — 5"x7" color and black and white. Cristiani, Beatty-Cole, Carson & Barnes, Hagen, Beers-Barnes. Free list and photo.

HAYES GANIARD
CLARKLAKE, MICHIGAN

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CALLIOPE MUSIC

Exciting Hi-Fidelity

Three different double-face long-play 12" Major records, a total of 30 different old-time circus tunes that capture the nostalgia of the circus parade and the midway. One and a half hours of calliope music!

Set of 3 records — \$11.50

AL HALPERN

3210 Eisenhower Dr., McKeesport, Penna.

ROLAND J. BADGER
MIDDLEBORO, MASSACHUSETTS

Died
MARCH 21, 1961

RONALD F. CROFT
LOVES PARK, ILLINOIS

Died
APRIL 17, 1961

Circus Balloon Ascensions

By Bob Parkinson

Howard L. Scamehorn, in his book "Balloons to Jets" states, "After 1870 aeronautical activity increased noticeably in response to a growing demand for exhibitions." This statement by an expert on the subject, substantiates the writers observation based on newspaper advertising—that it was as if someone turned on a light switch in 1871, and where circuses conspicuously ignored balloons before, balloon ascensions totally engulfed the circus industry thereafter. From 1871 through about 1894, balloon feats rivalled the free street parade as a circus free attraction.

On June 5th, 1783, two brothers named Montgolfier dispatched the first successful balloon into the air. It was a hot-air balloon developed out of the observation that smoke went up. It was not a manned balloon, and barely achieved sufficient altitude and endurance to prove their theory. This was one of those situations, however, where man learned "how" before he learned "why," because 130 years went by before any practical use was found for the balloon. This came about during the first World War, in the form of observation balloons and dirigibles. It is true that attempts to use the balloon militarily were made in earlier wars, including our Civil War; however, for military reasons with which we need not worry about here, these efforts were abandoned following unproductive results.

Very early in the story of ballooning, several spectacular flights were made such as that of a pair of Englishmen who flew from London to Germany in 1836. In such cases, however, the aeronaut had no idea where he was going to land, when he took off. Balloon flights were entirely at the mercy of the shifting winds, and when the lifting power of the balloon gave out, it went down with a rude disregard for the occupant's destination. The aeronaut's control of vertical flight was solely limited to manipulation of ballast weights and deflation of the bag. Evidencing this fact, is the report that the Englishmen who went from London to Germany carried passports to every European country. Such whimsical devices could hardly be adapted to a pre-determined purpose, and these long flights failed to change the public's opinion that balloons were worthless contraptions operated by people blessed with nerve, but not much sense.

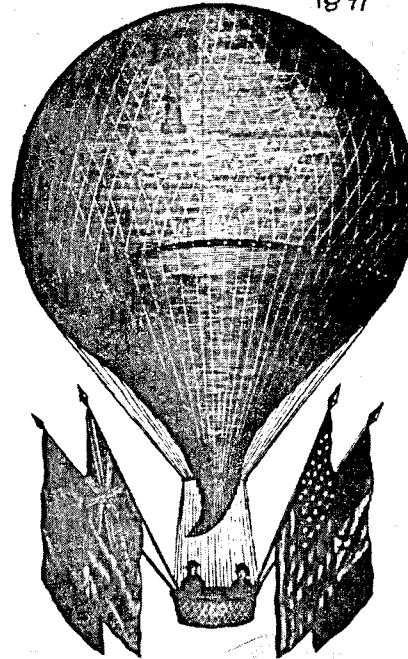
For these reasons, governments and businessmen rarely saw any future in balloons that warranted investing money in them—but the element of human courage in ballooning soon found its place under the sun in association with the amusement world. Certainly, we cannot say that the amusement industry actually developed the balloon, as showmen were hardly scientists. On the other hand, it was purely for purposes of entertainment that aeronauts found an outlet for their product which netted any return to sustain them in their work. It can therefore be truthfully said that the balloon, the dirigible, the parachute and fundamental knowledge of flight which lead to today's advanced achievements, were nursed thru childhood by the amusement industry, including the circus.

In fact, the very first manned flight, taking place only 5 months after the Montgolfiers first proved the theory, was solely a display of courage for the benefit of the King of France.

You can get an argument over who made the first successful balloon flight in the United States, the debate hinging on what one regards as a "successful" flight. In 1819, however, one Louis Guille made a series of exhibition flights along the East Coast of the U.S.A. This transformed ballooning from one-shot tests into scheduled repetitions for entertainment purposes. The balloon ascension was thus initiated into the professional amusement field where it remained until the assassination of the Archduke of Austria ignited the conflagration in which it could finally prove itself to the military.

During this pre-Civil War period, balloonists operated their own amusement enterprises, and were rarely associated with circuses. I believe Spalding & Rogers Circus utilized a balloon ascension at one time, but I have not seen any specific evidence of the fact. If so, the practice was a rarity previous to 1871. These independent balloon shows were, however, similar in nature to circuses, and can hold an appeal to circus enthusiasts much as minstrel shows, tom shows, and wild west shows do. Such as "O. K. HARRISON'S BALLOON ASCENSION" and "ERICSON & HYDROGEN BALLOON CO." played one day stands through the 1850's. These operations suffered, however, from the fact that the public soon learned that they could observe balloon ascensions from a distance well beyond the range of the ticket wagon. To offset this, balloon shows took on more of the circus hue by adding door prizes, bands, fireworks displays and

SUCCESS OF THE PERIOD!
MASSIVE COMBINATION
The Grandest Enterprise of the Century:
Great Mammoth
EMPIRE CITY CIRCUS
ENAGERIE AND BALLOON.
At Bath, Friday June 16.
1871



Gratuitous Balloon Ascension

Adjoining the Circus Pavilion, at 3 o'clock P. M., prior to the Arena Exhibition.
Prof. BENOIT, the renowned French Aeronaut, will make use of his aerial flight to his summer ball on "WALL" L.L.I. entitled "A Journey above the Clouds." Right manœuvre air ship, 100 feet high and 100 feet in diameter, one carried with the great establishment, to that an ascension a grandstand daily.

Two performing Dens of Living Wild Animals,



From the almost impenetrable jungles of Asia and Borneo, and the dark caves of Borneo.
PERFORMED BY MRS. M. MINN WILLIAMS, THE LION QUEEN,
Who stands without a rival in her profession, assisted by the intrepid "M. B. BYRNOLDS."
A Drove of BACTRIAN CAMELS, from the Arabian Desert.

The Arena Exhibition is replete with the first acquisition and one-horse talent of the world, and among the without competition will be found:



Mrs. FLORENCE McCLAREN, the champion female rider of America.
Miss E. SPENCE, premier equestrienne from the Royal Circus of Britain.
Miss ANDREWS and LORAIN, acrobats and clowns, from the Fable Pique Cirque, Paris.
CHAS. in FALIS, the Great British acrobat and gymnast rider.
BARRY GARDNER, the great tumbling rider, with his children.
JANINE TULLY, the lady wonder, and MARTIN WILSON, the child acrobat equestrian.
EDWIN WATSON, unequalled gymnast and equestrian.
WATSON BROTHERS, three flying men of the air.
GEORGE WATSON, stambler and trapeze extraordinary.
THOMAS WATSON, trapeze, horizontal bar, and general artist.
BENSON BIRD, ground and lofty tumbling and trick clown.
JANINE TULLY, terrific volleys and double somersault.
J. C. LOBO, acrobats Hercules, light and heavy balance.
WILLY ANDREWS, the funniest clown alive.
JEAN JOHNSON, the world's greatest jester; and an endless list of auxiliaries and assistants.

HERR KOPF'S SILVER CORNET BAND.

Drawn by ISRAELIAN HORSES, and in the Oriental Chariot of OABRON will parade the streets at precisely 10 o'clock A. M.
The strictest order enforced, and no smoking allowed inside the pavilion. Carpeted seats for ladies without extra charge.

ADMISSION, 50 CENTS. CHILDREN UNDER TEN, 25 CENTS.

Portland, Thursday, June 15.

Bath, Friday, June 16.

Lewiston, Saturday, June 17.

DIXON, ILLS., MONDAY, JULY 1st. 1872

The Only Really Great Zoological Triumph ! GREAT EASTERN MENAGERIE !



MUSEUM, AVIARY AND CIRCUS ! —AND— BALLOON SHOW !

AN IMMENSE WORLD ON RAILROAD !
At a Daily Expense of \$2,000, which it leaves in every town or city where it Exhibits. 470 Men and Horses, 1,050 Animals.
and a Mammoth Bird and Wonder Show.

A Colossal Exhibition !

EMBRACING every rare and choice Zoological and Avian feature in the wonder world. From the Tropics almost, and to the eye of gratification, to be obtained on the face of the entire Globe. Half a Million Dollars in actual cost have been expended in completing this mammoth enterprise—the Mammoth Menagerie of the Road—requiring 50 cars to transport it from stand to stand. So stupendous is the collection brought together by its experienced proprietors that

FOUR IMMENSE PAVILIONS

are required to exhibit this combination of

12 SHOWS IN ONE !

One for the Menagerie, a second for the Museum, a third for the Aviary, and a fourth for the Circus—and One Piece of Admission admits the visitor to all the four tents.

A HERD OF ELEPHANTS,
120 TROUSERS AND HORNS,
10 LADY NIGHTINGALES,
50 WOODS SPOONERS PERFORMERS,
A DRIVE OF CAMELS,
20 DEER OF WILD ANIMALS,
12 MALE BIRDS,
AND THIRTY MONKEYS.

LARGEST MENAGERIE on the EARTH



THE ELEPHANT "BISMARCK"

Formerly the property of the Viceroy of Egypt, and imported to this country for the Great Exhibition, is introduced at such performances by the world-renowned trainer, John Ellis.

A DROVE OF BACTRIAN CAMELS.

Accompanied by native attendants in the full and unique dress of East India.

TWO LIONESSES

LITTER OF CUBS.

One with two and the other with four young, only three and nine months old. A very beautiful Babel's dog, a rare specimen of the kind of Alaska. The following feature of the Zoological Entertainment is

Daring Performance !

Of the Intrepid Lion King,
HERR ELIJAH LENGEL.

With his 20-foot Den of Trained Lions, Tigers and Panthers, at each exhibition, afternoon and evening.

FOUR GREAT CLOWNS !

SAM'L P. STICKNEY, Jr., JOHN WILCOX,
P. H. SEAMAN, & AL. MIAO.

THE TRAINED HORSES

Thresh, Load, Box, and the Elegant Pony, Roman.

In the complete MENAGERIE will be found every outland wonder worth seeing, and a grand MUSICAL GALLOP, which produces the sweetest music through a lately invented method of steam. The horses exhibit four times the power of the grandest horses, and the harmony, as it were, transports the listener to a land of enchantment.

A pair of Royal Bengal Tigers, den of Asiatic Lions, African Leopards, Mexican Silver Lions, Brazilian and Black Tigers, Sumatran Lions, California or Grizzly Bear, Rocky Mountain Black Bear, Long Legged Bear of Arkansas, Japanese Goat, East India Goat, Spotted Fallow Deer, Crying or Spotted Hyena, Laughing Hyena, Black and Grey Hyena, Coyotes or Prairie Wolves, Egyptian Ant Bear, African Ant Bear, Quagga, North American Jaguar, Tiger Cat, Black Cat, Imported Rabbits, Black, White and Spotted Capia Hare, Australian Kangaroo, Wallaby Kangaroo, and a

World of Monkeys.

FINEST COLLECTION OF BIRDS Ever on the Western Continent.

MR. GEORGE KELLY.

Also Madam Agnes Lake, Miss Emma Lake, Mlle Carroll, La Petite Annette Carroll, Mlle Cottelle, Laura and Louise, the great Carroll Family, W. E. Carroll, Fred Sylvester, Miss Bowdler, Adol. Gosselin, Jerome Tait, Tom Ashton, "CHILL," T. Y. Watson, Jean Louis, Jas. Kasten, Messrs George, Eddie & Willie.



Gratuitous Balloon Ascension !

Will be given, when Prof. Garwood and Reed will make a journey beyond the clouds. Don't confound this with the exhibition of 12 shows in one, with any other so-called first-class similar establishment. Remember it alone performs all its adventures, and makes thoroughly good every promise on the bills.

Be Particular to Read Small Bills.



Admission, - - - 50 Cents.
Children, - - - 25 Cts.

Respectfully Chartered made for Ladies. Two performances daily. Doors open at 7 and 9 o'clock. Performances commence an hour after. Don't forget the dates.

PROCESSION ONE MILE IN LENGTH.

Led by Prof. F. B. Kopp's Bears and Reed Band, in the Chariot of Usher, drawn by twelve Horses. Observe the long line of Captives and captives. See the magnificent horses—the mounted Cavaliers and Goldsmiths—the crimson and gold dome, and look out for the

TIGERS AND PANTHERS LOOSE IN THE STREET.
W. W. BERARD, General Agent.

acrobats. The idea of advanced ticket sales was utilized. Agents would offer a community a balloon ascension on condition that a given number of tickets were sold in advance, to guarantee a return. Fundamentally, however, the very nature of a balloon show was incapable of "capturing" a paid attendance, and they rarely achieved much success as a profit making operation.

The end of the independent balloon shows came about with the outbreak of the Civil War. The seven aeronauts comprising "T. S. C. LOWE'S BALLOON CORPS" of the Union Army, were drawn from the free-lance balloonists who had been barnstorming the country with the result that the balloon shows were mobilized out of existence.

In passing, it is interesting to note one John LaMountain of Lowe's Balloon Corps, made the first balloon observation flight over Fortress Monroe, Virginia, reporting to General Ben Butler. The same LaMountain also made an observation flight from a balloon attached to a ship over the Chesapeake, to constitute what might be called the first "aircraft carrier." In 1877, however said John LaMountain was doing daily balloon ascensions for the SELLS BROS. GREAT EUROPEAN ZOOLOGICAL ASSOCIATION, as evidenced by the newspaper ad of that show reproduced here.

Nonetheless, the balloon as a military device failed to sell itself to the high command, and Lowe's Balloon Corps was disbanded in 1863. This left the small band of aeronauts unemployed, having neither their own shows nor government employment to rely on. For a few years thereafter, there is very little evidence of balloon activity.

In 1871, however, balloon ascensions blossomed forth amongst circuses, evidencing the truth of the lead statement of this article, that aeronautical activity increased noticeably after 1870, in response to a demand for exhibitions.

What triggered this sudden development? Why did balloons become the big thing in circuses at this particular date? The writer believes the answer can be found in history, and in close observation of the newspaper advertising of the time.

In October of 1870, while Paris was besieged by Prussian armies, Leon Gambetta escaped from Paris in a balloon with government funds and a destination of Southern France where it was hoped he could organize an army to come to the relief of Paris. The relief army never materialized in time to help Paris, but his flight achieved great publicity as the first balloon flight in which there was a pre-determined destination and purpose in which the balloon machine did all it could do towards these ends.

It was the very next circus season that the James Robinson Circus appeared with a balloon "The City of Paris" operated by the "Celebrated French Aeronaut Mons. Paul LeGand." Lake's Hippo-Olympiad & Circus proclaimed a "Free Balloon Ascension" as "Something entirely new" in the same year, as did the

At Du Quoin, Two Days Only.
Friday and Saturday, Sept. 29th & 30th.
 1877

TWENTY-THIRD ANNUAL TOUR
LAKE'S HIPPO-OLYMPIAD
 AND
Mammoth Circus!
 The Most Thoroughly Organized and Complete in the World!
 UNDER THE MANAGEMENT OF
MADAME AGNES LAKE!
 THE ONLY COMPANY TRAVELING THAT GIVES A



Free Balloon Ascension every Day!
 SOMETHING ENTIRELY NEW
 And which was originated by this Company, and since attempted by others
 without success.

The Concern is Colossal in its Proportions!
 THE ILLUMINATED PICTORALS are exact representations of the
 Performances and Artists Equipped which render this

MATCHLESS EXHIBITION
 SO SUPREMACY ATTRACTIVE



Equestrian Department,
 Under the supervision of the gentlemanly and accomplished Artist,
MR. LEVI J. NORTH,
 Is a guarantee of the high-level and refined character of the Performances,
 rendered peculiarly Brilliant and Attractive by the

Grandest Concentration of Talent
 ever organized in one combination, selected from the
MOST EMINENT STARS OF EUROPE AND AMERICA.
 Most Daring and Accomplished Equestriennes!
 Most Skillful and Graceful Equestrians!
 Most Intrepid and Thrilling Gymnasts!
 Most Wonderful and Superb
TRAINED HORSES AND PONIES!



Presenting a Series of Marvellous Performances, Models of Grace and Elegance,
 which throughout this Organization over all states that have hitherto
 visited this species of country, and bringing up competitors in
BEAUTY, PRECISION, TALENT, and

New, Novel and Original Features!

WHEN THE
Grand Balloon Ascension
IS PERFORMED!
 And takes place every Afternoon, previous to Performance.

Two Performances Daily!
 At 2 o'clock and 7 o'clock P. M.

U. C. FELL,
 Superintendent.

S. H. JOSEPH,
 Director of the Organization.

Empire City Circus proclaim the feats of "Prof. Reno, the renowned French aeronaut." In 1872, the Great Eastern Circus and Balloon Show featured the same Prof. Reno in a balloon ascension, and also displayed further influence of that Franco Prussian War by naming their elephant BISMARCK after the Prussian hero. Altho they claimed no balloon, Cole's Colossal Circus, in 1871, featured the Bismark Prussian Band "clad in the style of the band that preceded the entry of King William into the City of Paris." It would appear that Gambetta's escape from Paris, and this spontaneous outburst of circus balloon attractions and play upon the Franco-Prussian War was more than a mere coincidence.

Shortly, however, the drive for new thrills prompted circuses to do more than mere balloon ascensions. In 1873 G. G. Grady's Great Three Tent Show featured feats on a trapeze suspended from an ascending balloon. Buckley & Co's World's Race Festival did likewise in 1874.

In 1875, P. T. Barnum's newspaper ads for Peoria, July 30th announced that "Prof. Donaldson the distinguished aeronaut, will make a gratuitous ascension in the airship 'P. T. Barnum,'" but it didn't happen. On July 15th, Donaldson and an associate named Grimwood ascended from Barnum's Chicago showgrounds and undertook to cross Lake Michigan. They never reached the other side. Some weeks later, Grimwood's body washed ashore near Montague, Michigan, but Donaldson was never seen again.

In 1876, Cooper Bailey & Co. claimed to have "Prof. C. A. Hutchinson's Flying Ship of the Air" which was illustrated as a cylindrical dirigible type craft, with propellers and rudders. Such a craft was partially successful in flight in France, in 1872, and some poor examples are recorded to have achieved partial success in the USA thereafter, so the actual existence of the likes on Cooper & Bailey in 1876 was not wholly impossible.

In 1876, Sells Bros. Great European Zoological Association also claimed to have two balloons race every afternoon. 1877 saw the famous LaMountain doing ascensions for the same Sells Bros. show, and L. B. Lent's New York Circus offered a balloon ascension to the citizens of Kewanee, Illinois as a free attraction.

For a period thereafter, circus balloon displays waned, but did not totally disappear. W. C. Coup ascended balloons in 1882 as did Col. G. W. Hall's Big United States Circus in 1884.

Heretofore balloons of the 19th Century were mostly operated with hydrogen gas for greater safety and endurance. As described in the CHICAGO TRIBUNE, February 26, 1961, the balloons were so constructed with "a valve at the top of the bag, sealed with paraffin or beeswax, to be opened by a rope when the occupants chose to descend. The gas was hydrogen produced in mobil equipment from the action of sulphuric acid on iron filings. Wagons carried wooden tanks for this purpose, and gasses were cooled in copper pipes passed thru water and purified by passage thru lime."

In the 1880's a fellow named Baldwin of Quincy, Illinois, perfected a parachute. The balloon ascension was then revived by circuses with the added thrill of the aeronaut "bailing out" in a parachute. This, however, left the balloon un-manned, so the shows generally returned to the original hot air balloon so the liberated bags would return to earth before going too far from the showgrounds.

The revival of the balloon ascension is evidenced by advertisements in 1889 for Hutchinson & Co., Wallace & Co., and Adam Forepaugh. In fact, Forepaugh went all out. He offered the public a veritable air circus featuring the usual ascension, plus a balloon race, parachute jump, and even a wedding in a

WILL EXHIBIT AT
DU QUOIN, ILL.
 — ON —
TUESDAY, SEPT. 4,
 A FIELD DAY OF AMUSEMENT!
 — GREAT —



European Zoological Association!
MUSEUM, ROYAL COLLOSSEUM,
Aquarium and Gigantic Double Circus!
SELLS BROS., Managers.
THE STANDARD SHOW OF AMERICA!
NONE EQUAL IT!

HIPPOPOTAMUS



Serpent Charmers!

A NEW DEPARTURE!

BALLOON ASCENSION!

Gratuitous Street Demonstration!

LIVING GIRAFFE!

RHINOCEROS & HIPPOPOTAMUS CAGES



THE GREAT MUNDIAL STEAM CALLIOPHE WILL BRING UP THE
REAL AND FURIOUS WILD BEAST AND EXHAUSTION MUSIC!

TEN MIGHTIEST PAGEANT YOU EVER SAW
 And will enjoy a visit of one hundred miles in a week.

TWO PERFORMANCES DAILY, RAIN OR SHINE
 Shows open at 7 P. M. Admission to the Arena One dollar.

Admission, 50 cts. Children under 9 Years, 25 cts

balloon. Ben Wallace's circuses liked the balloon attraction, as they were repeated by Wallace and Anderson in 1890 and Cook and Whitby in 1893.

In 1894 it was Howe & Cushing which continued the balloon ascension, and the Sells Bros. worked a balloon ascension day-and-date with Ringling Bros. Circus during the famous opposition battle in Texas, in that year.

The story is told that at one time while Pawnee Bill was in Belgium, he became infatuated with a balloon that was moored to the ground. He and another unidentified man climbed into the gondola just to get th feel. For some unknown reason, (or perhaps, publicity??) the balloon came free of its moorings while these fellows were occupying it, and they were trapped in a free balloon for three days, neither being able to speak the language of the other.

In 1905 Pawnee Bill's Wild West Show featured a self-propelled guided airship. Again, this further development was a possibility, as the first truly successful electrically driven dirigible was a reality in France as early as 1882. This is the first incident that has come to the attention of the writer wherein a circus type show displayed an aerial device as a paid attraction—a possibility only after the advent of the open air arena of the wild west shows.

In 1910, Yankee Robinson Circus claimed to display an aeroplane. It seems inevitable that this was a grounded dis-

play, however, as taking off under circus grounds conditions would appear to be an infrequent likelihood, and the wording of the newspaper advertisement implied as much.

Unlike modern scientists who put monkeys and mice into orbit before humans, the circus industry tested humans before risking valuable zoological specimens. In 1909 Barnum & Bailey, featured "Jupiter, the Balloon Horse," and between 1916 and 1922 Al G. Barnes achieved fame for "Samson, the Aviated Lion." An earlier ad for Cook & Whitby 1893 shows a cut of a horse being parachuted from a balloon, which suggests that such a feat must have been at least imagined by someone that early, but the wording of the ad indicates that the actual feat was done by people.

The advertising illustrations, and written claims for these aviated animals, gave the definite impression that they were airborne by means of balloons. On the other hand, the writer has been informed that such as Barnes' lion were aviated by a platform raised in the tent by block and tackle. Visualising the limitations of a tent, it seems likely that the mechanical device was the more likely, and at best small "prop" balloons may have been used only for affect.

The development of heavier-than-air craft made the balloon obsolete and no longer an attraction as a modern marvel. Eventually, however, it was inevitable that the balloon ascension would return,

not as a scientific wonder, but as a recreation of an antique of the nostalgic past. Such was the case in 1953 when King Bros. Circus again utilized the old time balloon ascension along with a street parade.

If the experience of the King Bros. balloon was an authentic comparison with the past, it is evident that these aerial devices did not always perform with regularity and dependability alleged by press agents. Perhaps this is further revealed in the advertised claim of the Empire City Circus of 1871, which claimed to carry eight different balloons, "so that an ascension is guaranteed daily." If this claim to 8 balloons was an exaggeration, it perhaps reflects the truth as to the frequency of success of any one balloon. However, if these balloons were mechanically unpredictable, they were good crowd getters. It is evident that whatever else might be said for or against them, they served their purpose as far as showmen were concerned, and gave employment to many aeronauts while they strove to perfect their science.

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PHOTO NO. 1—Hippo Den. East Point, Georgia.



PHOTO NO. 2—Steam Calliope. Smyrna, Georgia.

(Note: All photos by the author.)

Wallace Bros. Circus, 1961 Season

Reviewed by Joseph T. Bradbury

April 18, Smyrna, Ga., and April 19, 20, East Point, Georgia—Pete Cristiani has taken parts and pieces of last year's King Bros. and Cristiani Bros. circuses, put them together under the old title of Wallace Bros., which was last used in 1953, and has come up with truly a fine looking big circus. It was a pleasant surprise to this reviewer to see the size and appearance of the show on the lot and the quality and production put into the performance. The 1961 Wallace Bros. Circus must be classed among the leaders of the under canvas circuses on the road this season.

The first thing you notice as you approach the lot is the size of the big top. The top used on the Cristiani Bros. Circus for most of the 1960 season is the one currently being used. It is a 140 ft. round with one 50 ft. middle piece and two 40 ft. middles. It is constructed of blue canvas and was made by the U. S. Tent & Awning Co. of Sarasota. Part of the sidewall used is solid blue and part is orange and blue striped. The top uses four center poles, two rows of quarter poles and one row of side poles. All poles are aluminum. First row of quarters are painted aluminum and red, the second row of quarters aluminum and blue, while side poles and center poles are solid aluminum color.

The big top interior and seating arrangement is essentially the same used last year by Cristiani Bros. Four mechanical seat trucks for blues, 14 high, are used, two at either end of the top. Reserved are 9 high, with an additional row on the ground, and occupy the long and short sides. The fine comfortable lightweight aluminum and nylon chairs which were adopted by Cristiani Bros. in 1959 are used. These have red backs and bottoms and are very comfortable and easy to assemble and load. Interior of the big top is very neat. New orange and blue striped back door curtains are used as well as new orange and green striped canvas mats for the

end rings. The rest of the interior drappings were used by Cristiani Bros. last year and although somewhat faded still look okay. The ring curbs have been newly painted red, white, and blue. The lighting in the big top is excellent using center clusters of bulbs over each of the three rings plus light clusters on the two rows of quarter poles.

The combination sideshow-menagerie top was used in a similar capacity on last year's King Bros. Circus. It is a 50 ft. round with two 20 ft. middle pieces and is a push pole type made of white canvas with orange and blue striped sidewall made by the U. S. Tent & Awning Co.

The cages are not actually placed under the top but several feet out from the sidewall so that considerably more sideshow-menagerie space is utilized this year. The hippo den and fighting lion dens were those used by Cristiani Bros. in 1959 to house a hippo and rhino. These dens have been equipped with foldout banner panels featuring attractive art work by T. J. Cooper of Sarasota. The two dens are spaced in front of the sideshow top, and with their banner lines extended make a very colorful flash. Many small flags fly from the top of the sideshow and pit show bannerlines giving the midway a first class appearance. The cage truck carried on King Bros. in 1960 is also placed in the sideshow. In addition to the elephants and caged animals the sideshow features fire eating, sword swallowing, sword box, "Wallace Act," and a blowoff for the alligator boy.

Other attractions on the midway include a "Killer Monster" snake walk-through show, which has been built on one side of a last year's Cristiani Bros. sleeper truck, a pony ride, and several neat concession stands. Last year's Cristiani Bros. marquee, done in blue and white, is used.

Other canvas on the show includes a new cookhouse dining tent, a 15 x 15 made of snow white canvas, and a 15 x 15 used dressing room tent.

Five elephants are carried. These include the two that were on King Bros. in 1960 and 3 small punks purchased from the St. Louis Zoo this past winter. In all the herd consists of one large and four small bulls. Other lead stock include 10 horses, 8 ponies, and a goat. Two chimps are caged in the backyard.

A great bally feature of the show is the old Ben Davenport steam calliope which is used for noon and dusk ballyhoo in which it plays for a full hour. The instrument is well tuned and sounds good. It is mounted on the same truck used to carry it on Cristiani Bros. in 1959 which

SMYRNA		TUES. 18	
BELMONT		APRIL	
HILLS PLAZA		3:30 and 8 PM	
AUSPICES SMYRNA JAYCEES			
EAST POINT		TRI-CITY	
WED., 19		THUR., 20	
APR. 19		APR. 20	
3:30 and 8:00 P.M.		3:30 and 8:00 P.M.	
AUSPICES LIONS CLUB			
WALLACE BROS.			
CIRCUS			
150 CIRCUS ARTISTS			
FROM ALL PARTS OF THE WORLD			
NEW AND SUPERB FEATURES OF THIS MARVEL AND DOUBLE SHOW:			
THE CRISTIANIS			
CHAMPION ACROBATS & TUMBLERS			
THE WORLD'S BIGGEST AND GREATEST FEATURES			
UNDER THE "BIG TOP"			



PHOTO NO. 3—Big Top on lot. East Point, Georgia.



PHOTO NO. 4—Bull Herd in front of No. 20 truck. East Pt., Ga.

has been repainted with the Wallace Bros. title.

The motorized equipment comes from last year's King and Cristiani shows. The color scheme is basically red and white, top half of truck white with the bottom red. The title is in blue trimmed in gold with gold scroll. The trucks from the King show use the same color scheme they had in 1960, a large white triangle on a red background. The hippo and sideshow lion den are painted red, white, and blue, very similar to the color scheme they had on Cristiani Bros. in 1959. The King Bros. 1960 cage is red with blue lettering. Most of the tractor units are painted solid red. A variety of makes are used, with GMC's and Internationals predominating. The truck equipment appears to be in very good condition and all units have been nicely painted and lettered.

The list of trucks on the show are as follows. Note "s" denotes tractor with semi trailer.

1. Stake driver, stake & chain. Painted solid red.
 2. (s) Sideshow, canvas, poles, equipment, with a cage on one side. Cage contains 1 chimp, 1 baboon, and 1 bear. Vehicle is painted red and was on the 1960 King Bros. show.
 3. No. 20 (s) Elephants (5).
 4. (s) Poles and seats. Mechanical seat truck. (Cristiani Bros. in 1960.)
 5. (s) Mechanical seat truck. (Cristiani Bros. in 1960.)
 6. (s) Mechanical seat truck. (Cristiani Bros. in 1960.)
 7. (s) Mechanical seat truck. (Cristiani Bros. in 1960.)
- Note: Each mechanical seat truck is also designed to carry other seating properties such as jacks, planks, and stringers.
8. No. 12 (s) Chairs and properties. (Cristiani Bros. in 1960.)
 9. Pickup truck pulls cookhouse trailer. All cookhouse equipment loads on these vehicles. Cookhouse kitchens mounted inside trailer. Trailer is house type trailer, aluminum colored, and unlettered.
 10. (s) Horses and ponies. (King Bros. in 1960.)
 11. No. 23 (s) Sleeper and properties. (King Bros. in 1960.)
 12. No. 22 (s) Sleeper and wardrobe. (Cristiani Bros. in 1960.)

13. No. 11 (s) Light plant. (King Bros. in 1960.)
14. No. 7 (s) Ticket & Office truck. (King Bros. in 1960.)
15. No. 8 Concession stand.
16. No. 9 (s) Concessions. (Cristiani Bros. in 1960). Painted aluminum and lettered in blue.
17. No. 6 (s) Walkthrough "Killer Monster" pit show, and sleeper. (Cristiani Bros. in 1960.)
18. No. 5 (s) Sideshow fighting lion den, and properties. (Was the rhino den on Cristiani Bros. in 1959).
19. No. 4 (s) Hippo den and properties. (Was the hippo den on Cristiani Bros. in 1959).
20. Panel truck, machine shop and carpenters shop.
21. Welding, gasoline supply, and tire truck.
22. Panel truck, properties.
23. Canvas loader. Painted red but unlettered.
24. (s) Steam Calliops. (On Cristiani Bros. in 1959). Rest room trailer.

(Note tractor to the No. 23 sleeper has two huge water tanks mounted and serves as the water wagon.

In the backyard there are some 15 or 20 private trailers, trucks, and various type vehicles.

The show is playing sponsored dates and uses quite a bit of outdoor billing. There was plenty of stock paper posted from East Point some ten miles almost into downtown Atlanta. The show was on the asphalt parking lot of the huge Tri-Cities Shopping Center about ten miles from Atlanta. This is the type of lot with adequate parking space which draws the crowd. The crowd at the evening performance on the second night, usually the light night, was overflowing. Hundreds were seated on canvas spread around the track.

The 1961 performance is a very good one. Performers like Benny Cristiani and Pete Cristiani's wife, Norma, do at least four or five turns. Wardrobe is new and looks great. All performers make a change of costume for each turn. The spec wardrobe was colorful and the costuming for the web and ladder numbers, in which the show is using big circus production is outstanding. A fine 6 piece band plays for performance, using mainly old standards with a couple of circus marches and gallops.

The performance presented at East Point lasts approximately one and a half hours and was as follows:

1. Spec.
2. Norma Cristiani works 2 chimps in center ring. Dogs trained for the "bull fighting" gag in end rings.
3. Clown walkaround.
4. Benny Cristiani Family in center ring for their traditional acrobatic act. Risley act works in one end ring.
5. Mardi Gras Aerial Ballet. Single traps and ladders, with 9 girls up.
6. Evie Karoly, dressage act.
7. Clowns, boxing gag.
8. Evie Karoly, bareback riding. This is a lovely young lady in a beautiful costume and a very pretty act. (Band plays the famous "Go, Gallup" for this act).
9. Benny Cristiani Family Riding Act. This is a superb act and these veteran performers of many a season under the big top never looked greater.
10. Clown walkaround.
11. Miss Eva, hippo, walkaround the center ring.
12. Aerial Extravaganza. Web number. Nine girls up. This act has the production with a lady singing an appropriate song.
13. Benny Cristiani Family, leaps.
14. Clowns, washwoman gag.
15. Elephants (5) worked in fast snappy routine in center ring.
16. Trampolines in two end rings. Norma Cristiani with a chimp in one ring, Benny Cristiani in the other.
17. Clown walkaround.
18. The Flying Wards, flying act, closes the performance.

The show uses five clowns with their gags and props about average. No concert is given although show uses the traditional opening candy pitch.

The show is evidently on a tight nut but with adequate help. Performers were doing "cherry pie" at East Point. Show is moving on time and picked up some good early stands in Georgia despite a couple days sidewall at Griffin and Smyrna due to high winds. The 1961 show is equipped to play the big cities as well as medium sized towns. With a reasonable route and good promotional dates as was the one in East Point the show should be on it's way to a winning 1961 season.

King Bros. Circus 1961 Season

Reviewed by Joseph T. Bradbury

April 16, Athens, Ga. and April 19, Canton, Ga.

The 1961 season sees a new version of the King Bros, a title that is getting around these days as much as Walter L. Main, Gentry Bros. and others in earlier days. Bob Snowden is the manager and principal owner of the 1961 edition of King Bros. Circus, the title being used by arrangement with Floyd King. In 1960 Bob Snowden operated the Duke of Paducah Circus, while the King Bros. title was used on a show operated by Benny and Remo Cristiani.

The 1961 King Bros. Circus is a medium sized 10 truck show that makes a neat appearance on the lot and features an adequate performance with a couple of outstanding acts.

The big top is an 80 ft. round with one 40 ft. middle piece and two 30 ft. middles. The top was used as the menagerie-sideshow tent last year by the Clyde Beatty-Cole Bros. Circus. It is made of white canvas, trimmed in red and blue, and was made by the Leaf Tent Co. of Sarasota. Sidewall is blue and white striped. It is a push pole type tent and still in good enough condition to last for a while. The show uses four aluminum center poles, one row of aluminum quarter poles, and one row of side poles painted red and white. Blues are 7 high, and reserves on long and short side are four high with two rows on the ground, giving total grandstand height of six. Chairs are painted red and built three to a section. Performance is given in 3 rings, however center ring only has curbs, painted red and white. Lighting is adequate with two bulb clusters hung to each of the center poles. A small trailer serves as bandstand for the electric organ and drums. Ilsa Garcia plays the organ and Duke Kamakur the drums for the performance.

The combination side-show menagerie top uses a 3 pole, square end, push pole type tent, about a 30 x 60, which is in fair condition and made of white canvas. Two trucks are equipped with fold-out metal banners, neatly painted by Snap Wyatt of Tampa, Fla. One center canvas banner connects the two panel trucks. In addition to the menagerie animals the sideshow has punch, magic, sword swallower, and Duke Kamakur, Hawaiian musician.

Lead stock on the show includes three elephants, all about 5 years old, 1 dromedary, 2 donkeys, and 2 horses. Caged animals are shown in the truck list.

Roger A. Boyd (CHS member) operates a "Calcutta Monster" walkthrough pit show and a couple of small concession stands completes the midway lineup.

Most of the motorized equipment came from last season's Duke of Paducah Circus and appear to be in good shape. Truck color scheme is red with yellow lettering and blue and yellow trim and scroll and make a nice looking appearance on the lot. A few units are still to be painted and lettered.

The truck line-up is as follows. Note "s" denotes tractor with semi trailer.

1. No. 74 (s) Sleeper, sideshow panel truck, and props.
2. No. 12 Cookhouse. (Kitchen equipment mounted on the truck).
3. No. 32 "Calcutta Monster" pit show, pulls trailer for concessions and props.

March-April, 1961

**ATHENS
MON.**

APRIL 17

Post 20 Moina Michael Grounds. Aus. A. Legion Post 20

DOORS OPEN 2:30 & 7 — SHOWS 3:30 & 8 P.M.

KING BROS. CIRCUS

CIRCUS ARTISTS

CHAMPION AERIALISTS, ACROBATS AND EQUILIBRISTS
CONGRESS OF CLOWNS—THRILLING RACES—ACRES OF TENTS. 3000 SEATS

GREAT JESSICK ACTUALLY STANDS ON ONE FINGER

THE WORLD'S NEWEST BIG SHOW

THE WORLD'S FINEST CIRCUS

DOUBLE ZOO—50 ANIMALS

GIANT MENAGERIE

GLEAMING AND GLITTERING WITH GOLD AND WONDROUS SURPRISES FOR YOUNG AND OLD

DAY OF DAYS

Looked forward to with longing by the children and grown-ups. The eventful day that delights, entertains and instructs, refreshes and relieves from the tedium of toil. The one best holiday dawns with the Great KING BROTHERS CIRCUS DAY.

REMEMBER THIS:

Clean and wholesome entertainment is the platform upon which these famous brothers stand. Indeed they have set a pace to be found with no other circus in America's history. AFTERNOON and NIGHT CHILDREN 75¢—ADULTS \$1.00

4. (s) Office and ticket wagon, concessions.
5. (s) Poles, canvas, chairs.
6. (s) Seats, props.
7. Light plant, pulls 3 sided cage trailer containing 1 monkey, 1 baboon, and 1 lion. (Unusual construction, has one cage on either side and one cage facing the rear).
8. (s) Sideshow-menagerie canvas, poles, props, sideshow panel truck.
9. (s) Elephants, three (3)
10. Panel truck, properties, pulls flat bad trailer loaded with 6 miniature cages —
 - (1) No. 5, 1 monkey (yellow and red)
 - (2) No. 7, 2 monkeys (orange and yellow)
 - (3) No. 9, 2 monkeys (white and red)
 - (4) No. 11, 1 monkey (blue and yellow)
 - (5) No. 12, 1 coon (purple and yellow)
 - (6) No. 14, 1 porcupine (red and gold)



No. 1—Office and Ticket Truck. Athens, Georgia.
(Note: All photos by the author)

In addition to the show owned vehicles there are approximately 7 or 8 privately owned passenger cars, trailers, and trucks.

The 1961 performance runs approximately one and a quarter hour. No spec is given as seating comes almost to the ring curbs giving little or no hippodrome track. Performance given at Canton, Georgia was as follows:

1. Ring 1, juggling, Ring 3, risley act.
2. Lady Barbara and her high school horse.
3. Single elephant, Helen, in center ring.
4. Clowns, baseball gag.
5. Prince Stanley, wire act.
6. Jean Warner and her chimp, Mr. Mike.
7. Swinging ladders, two (2).
8. Clowns, walkaround.



No. 2—Panel Truck and Trailer loaded with 6 miniature cages.
Athens, Georgia.



No. 3—King Bros. Bull Herd. Canton, Georgia.

9. Johnny Maurice, upside down balancing, climaxes act going up steps on his head. (This act is very good).
10. Clowns, dentist gag.
11. Web act. Two girls up.
12. Clown walkaround with Whitey King and his donkey.
13. Stanley Book, single trapeeze, with heel catch.
14. Miss Barbara and her white horse, Sailor, bareback riding.
15. Elephants, three (3) in center ring. These 3 punks seemed to be well trained and worked in a good, fast, routine.
16. Eddie Friscoe and his midget trick car. This is a terrific act. It lasts about 15 minutes and is the best of this type act ever witnessed by this reviewer. This is the type of "socko" finish that sends them home happy. (All out and all over.)



No. 4—Big Top on lot. Canton, Georgia

The performance features some very good acts, including Friscoe's car, which is outstanding, however it could be beefed up a little especially for some of the larger stands. Clowns are 3 in number and gags are adequate. Good costuming was in evidence and all props were newly painted and gave a neat appearance.

The show had no candy pitch nor concert, two features usually found on a circus of this size. A printed program was due to arrive in a few weeks.

As usual the show plays sponsored dates. Outdoor billing was confined mainly to the downtown sections using stock one and half sheet lithos. Very little if any billing was observed on the country routes.

The show experienced good business at Canton, the night house being a full one. The night before at Gainesville they were strawed to the ring curbs and the previous day in Athens also saw good business despite high winds most of the day. A good route is being followed and the show appears to be moving on time. It was reported that a canvas loader would be obtained shortly as well as new canvas for the sideshow-menagerie.

»» Freddie Daw's Three-Ring Letter ««

WINTERQUARTERS

P. O. Box 71

CORAL GABLES 34, FLA.

"Children of All Ages" —

That was after the whistle blew and the familiar voice of Trevor Bale boomed out over the public address system, letting all present know that "the Greatest Show On Earth" was under way for the 91st season. It was the world premiere showing at Miami Beach Convention Hall, Jan. 25th thru the 29th. 12 shows were viewed by an enthusiastic audience at every performance.

A familiar sight graced the bandstand when Merle Evans blasted out the first note on his ever loving cornet. This writer had the privilege of spending one full intermission with the Great One and I was very happy when Merle accepted my late Dad's music library. I hope he will find time to use it if only for bow music and chasers.

It was the first time I was ever able to see as many shows as I had time for. I logged 15 hours and I was around so much during the five shows that the help was beginning to believe I was "with it."

I renewed my acquaintance with Rudy Bundy, Treas. of the show and we talked Chicago where we both still hold Federation Musician cards in Local No. 10.

I'm a glutton for clowns and elephants and the fun-makers seem to be all over the place and more of them than in the past five years. Then the elephants, never thought I would again see the long mount. But there it was, toward the close of the show, tremendous as ever.

John Ringling North can be proud of this one. He has come a long way since his opening remarks in the '58 program where he was accused of having shot Santa Claus. He need not worry about this one—no doubt, he isn't. Likely as not, his sights are set for the hundredth season—only nine years away. Yes, I'm sure, it's a fact, the Big One will be around a long, long time.

Now it can be told. Bettie and I bought the property, the architects are working on the plans, contractors are figuring costs and by Fall we hope to have the Freddie Daw Circus Hobby Hall. We won't be as big as Circus Hall of Fame or the Ringling Museum and we can't hold a candle to Baraboo, but our little spot will be in there pitching to keep the Greatest Hobby alive; be it Model Building, Collecting, or just plain wall to wall Circus. We would welcome any Circusiana (whether a lith or a model) and any contributor, no matter what he donates, will be mentioned in print and on display. Each member of the CMB, CFA, and CHS will receive a life membership card for as long as we have CHH.

LaRoy Reding of Joplin, Missouri, sent me a copy of his 1/4" scale circus as seen by reporter of the Joplin Globe. Beautiful shots and anyone driving through Missouri should stop off at 2320 Kentucky Avenue in Joplin and view LaRoy's work.

Evelyn Curro Circus Wagon edition booklet containing 12 beautiful all color circus wagons in Calendar form. Old price

was \$2.00, now \$1.25 each. Two to a customer only.

It is just possible that a manufacturer in California will continue the Globe Kits. I finally shipped what I had left to Harold Rupp, Fredonia, N. Y. Betty Schmid will be the North Eastern distributor and F.D. will have the Southern territory. We'll see . . .

Before my mother, Bessie Bell Daw, passed away on Jan. 4, 1961; she wanted to be the first to contribute to the Circus Hobby Hall. She left two beautiful framed pictures of Felix Adler and Emmett Kelly. Thanks, mom, wherever you are.

Boss Circus man Tony Olobri, Pawtucket, R. I. gave a very fine account of his miniature circus in the Providence Sunday Journal recently. Fredrick Calcutt and James McKenna are also on the Sells-Floto Scale Staff. All three are members of the Buzzie Potts CMB Ring.

For \$2.00 you can almost feel you're part of the Clyde Beatty, Cole Bros. Circus. That is, when you thumb through and read Fred Pfenings Route Book on the above. The 1960 edition is out and you can obtain from Fred at 2515 Dorset Road, Columbus 21, Ohio.

CFA David Orr, Publicity Director, got off to a good start with the Bumpy Anthony Tent No. 97 when Catherine Gardner was hostess for the club at her home. Main business was the election of officers for 1961. Jimmy Rossi was guest of honor and soon to be out of the service and hoping to get back in show business. Thanks Dave for this bit of news.

How To Train Vicious Horses, published in 1897 by Judd Co. N. Y. is a book held by W. E. Martin, 6620 Cahuenga Terrace, Los Angeles, California. W. E. also has some old side show photos that are very interesting. Write him for details and prices.

They will be ready by the next issue of the 3 Ring Letter. 1st and only Mounted Band in 1/4" scale. We even followed to the letter the Uniform as worn by this aggregation back in 1897 with Ringling. Here is the combination. Cornet, Clarinet, Trombone, French Horn, Tuba, Bass Drum, Snare Drum and a new Cymbal player with the outfit. Prices per each figure 60¢ and add 25¢ postage. These are made of metal and unpainted. Horses are the plastic armoured steeds that you can obtain from Paul Garbbe, 140 Valley St., Lewistown, Pa. Horses already painted. 35¢ each. Either Paul or myself will fill your order on both figures and horses. Picture soon.

To Freddie Daw:

Dear Sir:

I have hunted everywhere for the impossible, I believe! I do hope that you can help me.

Do you have any information or photographs of Ernest George Cooke? He came to this country from Plymouth, England just before 1890 as a circus performer-manager and a few years later became Buffalo Bill's manager and ad-

vance man. He was one of the men responsible for the merging of Cody with Barnum & Bailey.

Sincerely yours, Faith F. Branch
5 Washington St.,
Deadwood, S. Dakota

Editor's note:

If anyone can help this lady in locating the above person, kindly contact same. She has a very good reason . . . He is her grandfather!

Finally a break for the Truck Shows. From England comes the finest 1/4" scale rolling stock you've ever seen. Chipperfield's Circus Crane Truck — painted red and blue and the greatest Circus Cage Wagon, painted red and yellow with rubber disk wheels, door at each end slides open and closes and a divider partition between cages that operates. Sample shipped contained two polar bears—very neat. Pics soon. Price \$3.50 each plus 25¢ pp. They are made of metal and construction is perfect.

Add this to your collection. Stuart Watt, 1017 S. Penn. Ave., Lakeland, Fla. has a cane belonging to Charles Ringling back in the old days. Description: Whalebone and tapers from head to point. The head is marked 14 K. gold and the initials C. R. Stuart says \$50.00 takes it rather than have a jeweler scrap it just for the gold.

A NEED from C. M. B'er John Lower. Scale tent builder King John came up with handy little items the past month. A 1/4" Camp-chair and music stand. They will fit the F. D. Wind Jammers to a tee. Also, the chair will certainly go for the Reserved seat section. John hopes to duplicate in 1/2" soon as I send him the Windjammer sample. Don't be surprised if J. L. adds a calliope to his ever growing list.

While visiting Albert White back stage at Miami Beach, I received permission from Albert to design and make the first Ringling clown namesake from the Big One. Every CFA member of the Albert White Tent No. 69 will receive one from the Coral Gables workshop. We will even draw an easy sketch for painting Albert's remarkable face make-up.

One item is definite in the Freddie Daw Circus Hobby Hall. A large mounted frame showing all Model Builders' Circus Letterheads. You need only send me a sheet and you are in.

Have 10 copies of Buffalo Bill and the Wild West by Sell & Weybright. Large volume 10 1/4 x 7 3/4—plenty of pics and prints. All new with dust jackets. Was \$2.95 Shipped p.p. \$2.25.

Fredrick, Maryland has a circus too. Jack Emmert hit the front page of the Fredrick News in Jan. with his 1/4" scale show. The F.D. Bandmen were very prominent sitting a Bandwagon right in front.

BUILDING A MINIATURE CIRCUS

(Continued from last issue)

Next, we'll take the menagerie tent. Let's say that you're going to have two



LITHOGRAPHS OF THE 1920s

Lithographs are one of the most graphic and expressive forms of circus advertising. The colored litho posters, as we know them today, began to be widely used by circuses in the latter part of the 19th century. At that time many barns and fences were available for posting, allowing far more large posters to be used than we see today. Twenty-four, forty-eight and seventy-two sheets were not at all uncommon. Chilly Billy Cole fathered the largest litho ever printed and posted. Louis E. Cooke arranged with the Strobridge company to design and print a lithograph for the W. W. Cole Shows that was over 100 sheets.

However, along with the larger outdoor posters circuses have always used lithographs for window displays. These sizes are the one more often found in collections today, being smaller and easier to keep.

The large litho houses like Erie, Strobridge, National and Central carried many stock designs of paper with space to imprint the title of a show. But most shows ordered special designs of paper to advertise acts and features appearing with their show. These styles of paper are of the greatest interest to collectors. Most of the posters shown here are of the special design type. Next in order of interest are the train unloading, menagerie and big top interior scenes. Still another type carried large pictures of the owners.

The lithographs on these pages and on the cover were gathered by Karl K. Knecht from the advance advertising cars that toured ahead of circuses in the early 1920s. They are now part of the Pfening Collection.





»» Freddie Daw's Three-Ring Letter ««

WINTERQUARTERS P. O. Box 71 CORAL GABLES 34, FLA.

lions, two tigers, two bears, a dozen or so monkeys, two giraffes, four or five seals, a hippopotamus and rhinoceros. This means that you will need nine cage wagons. Besides these you will have maybe twelve elephants, eight camels, twelve zebras and perhaps a pair of buffalo. Mind you, this is all theoretical and given only from the standpoint of helping you in arranging a complete circus. To carry the animals listed above you will require two or three flat cars for the cage wagons and about three stock cars for the elephants, camels, zebras and buffalo. And of course you'll need more wagons for the menagerie tent. This tent will be about 40 ft. x 60 ft. or to 1/4" scale, 10"x15". The menagerie pole and canvas wagon will carry all of the poles for this tent as well as most of the canvas. Two stake and chain wagons will handle the stakes, chains, stanchions, and pegs for the tents and two baggage wagons will carry the other equipment including some of the smaller sections of canvas and such items as water pails, forks, etc. For these wagons you will require another flat car.

Now comes the cook tent. This is a very important part of any circus. It is the first tent up in the morning and the first one down at night. Its size will vary with the number of the personnel in the show, but a tent of around 40 ft. x 60 ft., 10"x15" the same size as the menagerie tent, will be large enough. You will require the same number of wagons for this tent as for the menagerie tent but in addition you will need a commissary wagon and perhaps two additional baggage wagons for supplies and the cooking utensils. So you will need another two flat cars.

The horse tent is next. So far we've got thirty-nine wagons and there will be a few more for the horse tent but we've got to decide first on how many horses we will need. There will have to be the ring horses, oh, about 18 and then we'll need perhaps another 50 draft horses. In all therefore, we'll have 68 horses to house in the horse tent, so we'll make it about 40 ft. x 80 ft. or 10"x20". This tent will need two menagerie pole and canvas wagons, three or four stake and chain wagons and five or six baggage wagons. One of the baggage wagons will house the tack shop and one will be the blacksmith shop. For these wagons we will need three flat cars and to haul the horses we should have another three stock cars. . . . Can't. next issue.

Down comes the price. Believe I have the last shipment of the following: 25 New copies with dust jackets: "Center Ring" by Taylor. Pub. Doubleday. The low down on John Ringling North, Merle Evans, Pat Valdo, Concello, Gargantua, and that ball of fire, Roland Butler. Was \$3.50—out they go—the end—\$1.50 postpaid.

Here they are, if you are ready or not!! First Walk-Around Spec Girl, suggested

design by Kent Ghirard. 1/4" scale made of white metal. 60¢ each unpainted.

- 6—Figures or more ----- 55¢ each
 - 12—Figures or more ----- 50¢ each
 - 20—Figures or more ----- 40¢ each
- (Add 25¢ postage on all orders.)

CFA Tom Scaperlanda sent me a CIRCO ATAYDE UNOS Program from Mexico. This is the first one I have ever seen. You can bet it will be added to the Circus Hobby Hall's growing list of Circus Programs. Thanks Tom for this South of the Border booster.

From CMB Walter Heist, I received a vintage copy of the Little Circus Wagon DATED—Feb. 1946 in magazine form. This I really liked and SURE WISH IT COULD BE DONE TODAY. Great!!

I have many book patrons and they can look forward to a new book entitled "The Ape I Knew." Remember "Elephant Tramp?" Same person, Arthur George (Slim) Lewis is the author. Caxton is the publisher. Release in October. \$5.00 and you can order now.

Here Is My List Of New Books

- I Love You Honey But The Season's Over—Clausen ----- \$3.95 p.p.
- Circus Kings—Henry Ringling North ----- \$4.95 p.p.
- History of Circus in America—Chindahl ----- \$5.00 p.p.
- Hold That Tiger—Mabel Stark ----- \$2.50 p.p.
- Circus Clowns on Parade—Cook ----- \$2.00 p.p.
- Grimaldi, King of Clowns—Findlater—1 copy only ----- \$3.00 p.p.
- Circus Bands Booklet—Braathen ----- \$1.00 p.p.
- Ringling Program, 1958 --- \$1.00 p.p.
- Ringling Program, 1959 --- \$1.00 p.p.
- Ringling Program, 1960 --- \$1.00 p.p.
- Ringling Program, 1961 --- \$.75 p.p.
- If I Ran The Circus—Dr. Seuss—(For children) 1 copy only \$2.00 p.p.

Custom Built Wagons. We are caught up with all orders and can make delivery within two weeks. Gorilla Den including gorilla and driver (unpainted), Rhino Den (rhino painted, driver unpainted), Hippo Den (hippo painted, driver unpainted). All wagons are unpainted. \$10.95 p.p. Insured.

If you want to take a chance before the picture is ready—here is your opportunity to jump the gun. Ready for shipment now. Following designed by Dr. Robert Immel, Massillon, Ohio. For the Side-Show platform—1/4" scale Professor Robert, the strong man. Figure has three parts. Dumbbell Bar in left hand and supported by chain in right hand is a weight and the Prof. has lifted this off the ground! 1.25. Immel, the sword swallower, is figure number two. Sword fairly heavy as he is using two hands to prove his talent. \$1.00 Add 25¢ postage on all orders. Return if you are not happy with these. Nick Laxman 1/2" CMB saw both and he was almost tempted to change to 1/4" scale.

You can't go wrong when you subscribe to John Swanns Circus Review. It's Billboard size and it will arrive four times a year. Send \$2.00 for a year subscription to the Circus Review, P. O. Box 112, Portland, Tennessee. It's the "Greatest Circus Review On Earth." Freddie Daw said so.

The Circus Wagon Shadowbox can be purchased 3 ways: Just the Front Wagon frame already painted and you make your own box and shelf, \$3.00. Front Wagon frame painted and the Box and Shelf unpainted, \$5.00. Or complete Frame and Box, painted, \$6.95. All p.p.

I have wanted to do this for a long time. If you are a retired pensioner, 65 or over and have no other support than your pension, starting with this 3 Ring Issue, on all F.D. figures in 1/4" scale, you are entitled to 50% discount. If you are a disabled veteran, any war, the above also applies to you. Please remember, discount applies only to F.D. exclusive figures.

We now build all Wardie-Jay wagons. Ready for you to paint. Price \$9.95 each p.p. and Insured.

CMB Elbert Hanauer, Hollis, N. Y. has an imposing 1/4" set-up. E. H. features the old time street parade with open top wagons and air-calliope. On a mounted platform wagon, he shows to great advantage his sea elephant. It looks like the Hollis Ringmaster has a great spectacle.

CMB Richard Deptula, Lorain, Ohio, must be heading for Dover, Ohio for the Model Contest get-together. Dick has been ordering like crazy, just about the entire F.D. stock. Good luck, Richard.

It's just a long shot, but we are toying with the idea of custom building 1/2" scale Bandwagons. No kits, but the complete built-up job. Billy Marcus wants to try his hand at this project and they will tie in fine with the 1/2" scale Windjammers. We already have the 1/2" scale wheels and it's a cinch that John Lower will supply us with Brake Shoes, Wiffle Trees etc. We might even use John's Calliope sides on a future wagon too!

At last the 1/2" scale WINDJAMMERS are in the hands of my pattern maker. Now we sit tight and wait for developments. Instrumentation will be as follows: Cornet, Trombone, French Horn, Clarinet, New Baritone Horn, Tuba, Bass Drum and Cymbal Player, Snare Drummer and even a Calliope Player or Bandwagon Driver. Personal letter to all 1/2" modelers will follow in the mail soon.

Again, may we thank the CMB, the CHS and the CFA members for their valued patronage this past year. It was an exciting year as we were able to produce several new circus items. '61 we hope even to do better. May I thank Agnes King of the Bandwagon and Maurice Allaire of The Little Circus Wagon for their untiring assistance.

Happy Circus Days —

Bettie and Freddie

ADVERTISEMENT

The American Circus Corporation

SELLS-FLOTO CIRCUS

HAGENBECK WALLACE CIRCUS

John Robinson's Circus

An Interesting Interview With JERRY MUGIVAN

Written by Frank Braden in 1921

Jerry Mugivan sat in Geo. Moyer's room in the Palmer House in Chicago. A few agents were waiting for orders, the telephone was ringing briskly and bell boys had come in twice with telegrams. Yet, it was a quiet morning, as mornings go with the boss nowadays.

There was a great deal of oldtimers' talk. The agents got Mr. Mugivan to contribute here and there. Finally urging that had failed in the past prevailed. For the first time in his life Jerry Mugivan suffered in interview.

Here's the yarn:

"My first circus experience was with the Sanger & Lentz Show, J. B. McMahon, owner and manager. That was in 1893, and it was then that I met Bert Bowers. We were on tickets, Bert and I. After that season I was out of the circus game for several years retailing bargains in railroad tickets.

"In 1900 I was with the Sells & Gray Show as assistant to John Talbott, legal adjuster. In 1901 I managed the dining car on the Great Wallace Shows for William Hart, and in 1902 John Talbott and I had the privileges and the dining car with the same troupe. The following year, 1903, I had the privileges and dining car with Howe's Great London. We closed at Macon, Ga., Dec. 15. I went to Denver. In the spring of 1904 I went to Kansas City to take over an amusement park. With me was an expert, who was outspoken. After he looked things over — most of the buildings sagged and gapped with age — he said: 'Bring a grip full of money, and after it's gone you won't know where it went.' He was right. Among other things the street car folks wouldn't give us a five-cent fare. That ended that.

"Shortly after this I talked circus with Bob Schiller, who had \$2,700 worth of circus property stored in an old building in Kansas City. Schiller agreed to join Bert and me in putting out a show. I took Ed Brennan, our first general agent, with me to St. Louis, where I talked with Henry V. Gehm, of the Venice Transportation Company, about renting our train. I found Henry somewhat wary; in fact, he wanted four months' rental in advance, but we finally compromised on an advance payment of one month. At this juncture Bert called me from Kansas City to state that Mr. Schiller had learned that other interests would prevent his sharing our circus adventure. This was hardly good news, but I had in mind W. F. Smith, who had just sold in Kansas City the Howe's Great London Circus property. Brennan and I returned to Kansas City, where I talked with Smith. He was willing to invest, but he declared himself thru with trouping. Things moved along to the point where I was to meet Smith at the bank where he was to

deposit the check for his share of the show. Meanwhile Bert was at the stockyards looking over horses and hanging on the telephone awaiting the word from me to buy. Smith appeared on time and we closed our transaction. I immediately called up Bert, who bought twenty-eight head of draft stock.

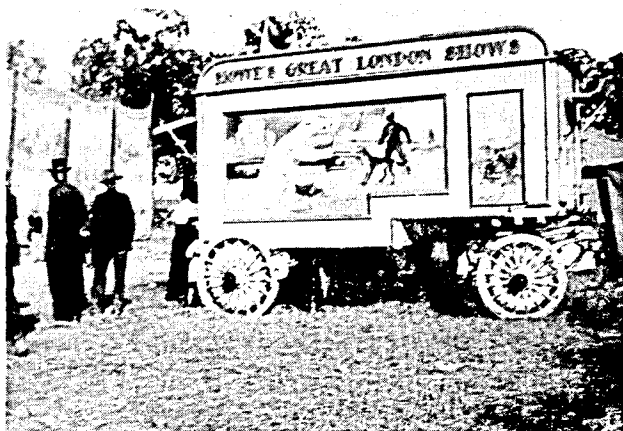
"We had to get the horses to Centropolis, Mo., the old winter quarters of the Howe show. It was not a matter of shipping — not with us. We weren't shipping just then. We led that stock to Centropolis. There had been a fire at the winter quarters, and only the walls of the buildings were standing.

"We used one long coach as a cookhouse and workmen's sleep-



Don Smith Collection

No. 1—This unusual camel hitch was used in the Howes Great London Circus parade in 1910-11-12.



Bill Woodcock Collection
No. 2—This ticket wagon was used by the corporation for many years. Many titles have appeared on it. This photo was taken while it was on the 15 car Howe Show in 1920.

ing quarters. Two old stock cars were the stables. We set about getting the troupe, which we decided to call the Great Van Amburg Shows, ready for the road. From Mr. Gehm came four flats, two stocks and three sleepers. Our advertising car was an old Arms Palace. Five days before it opened the season the billposters came on. They built in paper lockers, berths and everything.

"However, the day the billers joined they were greatly interested in a portion of our herald which showed the Van Amburg show on wagons, and, under the picture, the line, 'How We Traveled 40 Years Ago.' Below was a picture of a gorgeous circus railroad train with the line, 'The Way We Travel Now.' That night the men bunked in the car for the first time. It rained; it poured. Within five minutes the whole crew was astir. Men had wash basins, buckets and tarpaulins over their heads to shield them from the leaks in the old roof. It was miserable going. However, one ancient trouper got a laugh when he declaimed: 'How We Traveled 40 Years Ago—The Way We Travel Now.'

"The exterior of this car was covered with animal pictures—a regular pictorial jungle. When we returned it an Armour shipment of calves went in it from Kansas City to New York. When the car arrived in New York the unloading crew was afraid to open the door. The pictures of the leopards and lions had 'em scared. They wasted two hour before they mustered up courage to look in the door. 'A h—l of a car to ship calves in,' they complained.

"Our menagerie was imposing. We had four cross cages. In them we had one lioness, bought from Francis Ferari for \$100; one grey wolf, worth \$25; one black wolf, worth \$25; one cage of monks, worth \$100 a dozen, and a cage of cockatoos, worth \$10. That gave us a \$260 menagerie. We had an



Pfening Collection
No. 3—The Van Amburg title is shown with Howe on this float car, indicating that the above train photo was taken on the 25 car show in 1923.

odd assortment of wagons—some with high wheels, some with low wheels, some with both high and low wheels, some with brakes and some without brakes. Our chandelier wagon had one wheel that wouldn't turn. This wheel slid thru the whole season. That was one wagon that needed no brakes.

"We opened at Waverly, Mo., April 23, 1904, with a mile haul uphill and green horses. We had to rent mules and a traction engine to put the Great Van Amburg Shows on the lot. But we made it. We had grief in plenty, but we kept trouncing. There were blowdowns, washouts and clemis. Many a plaid vest and red necktie was left on the lot that season."

Here somebody interrupted to ask about "th' elephant." Mr. Mugivan laughed, and then he let his hearers in on the joke.

"At Cedar Rapids, Neb.," he explained, "the natives looked over our \$260 menagerie carefully, failing, as usual, to locate an elephant. That evening we found leaning against the marquee one of those big tin elephant signs that merchants used to stand along country roads. On it was painted: 'Donated to Mr. Van Amburg by the Cedar Rapids Zoo.' As Cedar Rapids only boasted 700 people the joke was doubly good.

"By this time our 'menagerie' had mostly died off, and we had to do something, especially after the Cedar Rapids practical joke had aroused our showmanly pride. George Hall, Jr., was playing fairs, so we made a deal with him. He joined us as Bryant, N. D., with one car, one elephant, four or five cages of real animals, a 'talking' pony, some educated dogs, a trained hog and a big snake. Hall did Punch and Judy and magic in the side-show. We had filled our wolf den—the two wolves had long since died—with goats. These were now replaced with Hall's animals. Things were picking up. Hall stayed with us until we decided to play the Red River, where we needed fewer attractions. We closed at Dumas, Ark., selling the stock to a mill at Arkansas City, Ark., keeping one team of horses, a January mule and the lioness. We went in to Kansas City.

"In January, 1905, Bowers, Brennan and I attended the Forepaugh-Sells sale at Columbus, O., to purchase equipment and animals. We spent two days going over the equipment menagerie and stock selecting what we would buy the day of the sale. We had a great time window shopping. 'That's the very thing I need,' Brennan would say. Bert would pick out a wagon or an animal and so would I. We were all set when we got the word the show had been sold as a whole to James A. Bailey. Somewhat disappointed, to say the least, we left Columbus for Peru, Ind., where we bought of Ben E. Wallace two lions and a camel. Brennan and I returned to Kansas City. There I met Martin Downs, who persuaded me to go to Topeka to look over some stuff at the Sells & Downs winter quarters. While I was in Topeka Martin engaged Brennan to contract railroads for the Lemon Brothers' Show in Canada. When I got back to the city I found I had no show and no agent!

"We then bought for \$400 of the National Printing Company, Chicago, a sleeper which had been in use by a hall show. On it in big letters was the name of the show, 'For Mother's Sake.' We shipped to Kansas City via East St. Louis, where we attached to it another car bought for \$500. We had Ikey Lewis bringing the cars in. When they reached the Kansas City yards a burly yard man awakened Lewis. 'Say,



Pfening Collection
No. 4—The side show band is shown mounted on the lot for parade, probably also taken in 1923.

cull,' he growled, 'that other car is named "For Mother's Sake." What t' h—I is the name of this one?' 'For Christ's Sake!' roared Ike, sleepily, as he ducked under the blankets again.

"We bought of Major Gosney, New York, an elephant, our first pachyderm. It's name was 'Major.' From the National Printing Company we purchased our first advertising car. By the way, that car is now the paint shop for the Venice Transportation Company. We also bought seven cages and had ten cars with the show and one ahead. We opened at Pleasant Hill, Mo., with Ike Strebeg as general agent. The season was prosperous, and we closed at Montezuma, Ga., December 18, going into winter quarters at Piedmont Park, Atlanta."

Thruout this interview Mr. Mugivan referred to no data to refresh his memory. He was able to name the number of stands played in each state, the number of horses, animals, cars bought at any time, from who bought and the amounts paid. Dates and names of people, towns and animals he recalled instantly. In fact, he made a memory expert look like the absent-minded professor of the comic papers. Not one-tenth of the data he gave out can appear in this interview, due, of course, to space limitation. The chap who tries to sell the boss of the world's largest cluster of big top organizations filing system is certainly on a blank.

"In 1906," continued Mr. Mugivan, "we opened in Atlanta under the auspices of the Shrine. Bert Bowers had bought at Glen Island, N. Y., two camels, a llama and 'Babe,' our second elephant, a big one, standing nine feet high. We also added another car to our train, making eleven back with the show. This car had been the No. 2 advertising car of the Walter L. Main Show. We closed at Hallettsville, Tex., December 1.

"Our first equestrian director was Frank A. Gardiner, the double somersaulting leaper. George A. Kline was our principal clown. He was a noted mule rider. Dan Leon was equestrian director in 1905. There were many celebrated old timers on our roster in those days. Their efforts were a great factor in making the show a success.

"I remember that Gardiner had three high school horses with the show. He had Jim Ward working for him. It seems that Gardiner owed Ward for salary and the latter threatened to sue. Frank offered to settle by giving Ward one of the horses. It was a good horse, and Jim agreed. So they finished the season amicably together. However, when the show closed, Gardiner presented Ward with a bill for feed. It came to the exact amount of Gardiner's original debt to Ward. Jim could not pay, and he lost the horse. It was a painless method of paying off an obligation. In time Jim told the joke on himself. 'Well, it was a horse on me,' he would conclude. Gardiner had a dog with the show. It was a busy little tyke, but foolish. Every night it would round up a bone, and, with admirable foresight, bury it under the stake and chain wagon. It knew the wagon and the relative position it occupied on the lot. Next morning, after the train had moved sixty or one hundred miles, the pup would frisk onto the new lot and scoot for the stake and chain. Then it would dig earnestly for the bone. Failing to find it where re remembered placing it, the puzzled little pup would paw up every foot of ground under the wagon, while the bosses had their daily laugh.

"In 1907 we opened at Houston, Tex., playing twenty stands under the auspices of the Daughters of the Confederacy. John Talbott and I had bought a half interest in the Great Wallace Shows, and, with the combination of the Hagenbeck-Wallace Shows, we had an interest in that organization. We added three elephants to the Van Amburg herd, making five—Major, Babe, Mama, Monte and Topsy. There were thirteen cars back with the show.

"It was a good season. We closed in Whitman, Ga., wintering at Valdosta. In 1908 we opened at Valdosta, and invaded New England. We had purchased two stock cars and an elephant car, and we owned our own train. At Charleston, S.C., we changed the billing to read Howes' Great London Circus, our first use of the title. We closed at Cochran, Ga. In 1909 we opened at Atlanta, playing for the Firemen's Widows' and Orphans' Fund, and we closed at Jacksonville, Fla., Christmas day. We opened there for a week March 13, 1910, and thirteen proved a lucky number for us, for it was that season we jumped into Canada for the first time, playing Montreal July 9. We closed at Charleroi, Pa., October 28, after a big season, and wintered at Verona, Pa.

"An amusing thing happened that season. You gentlemen

recall, no doubt, that it was the year of the Jeffries-Johnson fight. Naturally, interest in the bout was keen on our show. But, at that, I don't believe we were as worked up as were the members of the advance. Our special agent was a fight bug of the first water, and he worked out a scheme both to do his work and to see the fight. It was a good scheme. He made two towns a day for three weeks, and made 'em well at that. He left forwarding addresses, and had things done up brown. He saw the fight and returned to his next open town ready to go on as tho nothing had happened. But, when he alighted from the train, Ike Strebeg, with a new special agent, happened to be on the platform. Ike told the erring fight bug what he thought of him. It was a good dressing down.

"But, Mr. Strebeg," protested the agent, 'I made all those towns right, even if I did make 'em fast, didn't I?'

"You made 'em fast," roared Ike, 'but you'll make the rest of the towns on this season's route a darn sight faster. You'll make 'em in nothing—flat! Here's your money!'

"Up to this time we had been a one-ring show. We purchased that winter three tableau wagons, one stock car and one flat. We also acquired the Dade Fisk Show, which we called Sanger's Great European Shows. We operated it separately. We now made Howe's Great London a two-ring, one-stage aggregation, with 15 cars back and one ahead. We had Richard Dockrill as equestrian director. Our 1911 route extended thru Ontario, Western Canada and the Coast. We closed at Tucumcari, N. M., and wintered in Hutchinson, Kan.

"In 1912 we opened at Hutchinson, moving into Eastern Canada. Ike Strebeg died in July, and W. E. Ferguson took over the routing of the show. We closed at Montgomery, Ala. We now acquired the Robinson Famous Shows from Dan R. Robinson, and substituted that title for the Sanger name, with Harry Mann as agent. That winter E. C. Knupp joined us as general agent of the Howe Show. Both troupes wintered at Montgomery. The Howe Show opened the season of 1913 with nineteen cars back and one ahead. The Robinson Show had eighteen back and one ahead. I managed the Howe and Bowers the Robinson Show. There were four 'bulls' with Bert and six with me. We had added Mabel, Betty, Tom and Dutch to our herd.

"That fall both shows ran into Montgomery again, taking the road in the spring of '14 with twenty cars back and one ahead. Both shows wintered in Peru, Ind., that year, and George C. Moyer, who had made the season of '14 interesting with his Haag Show opposition, was secured as general agent of the Robinson organization. George Aiken, the old Robinson manager, was general agent of the Howe Show.

"The Robinson Famous took the road the spring of '15 with twenty-two cars back and two ahead, and the Howe with fifteen cars back and one ahead. The former show had six elephants that year and the Howe Show had four. In 1916 the Robinson Famous title was changed to John Robinson's Circus, with twenty-eight cars back and two ahead. We made the Coast trip that spring. The Howe Show had twenty cars back and one ahead.

"With it were seven elephants, while the Robinson Show carried eight. On May 13 Ed C. Knupp relieved George Aiken as general agent of the Howe Show. The former show closed in Americus, Ga., and the latter in Brewton, Ala. Both wintered at Americus.

"We took the Howe Show off the road in '17, putting the John Robinson Circus on forty-five cars. George Moyer was general agent and Ed Knupp was traffic manager. The following season, that of '18, the Robinson Show opened with twenty-eight cars back and two ahead. George Moyer was general agent and traffic manager. We closed early on account of the flu at Elizabeth City, N. C.

"Early in 1919 we bought the Hagenbeck-Wallace Circus at a receiver's sale. Both it and the Robinson Show took the road in '19 as thirty-car troupes. George Moyer was the general agent of the Robinson Show, and Ed Knupp returned to the firm's employ, becoming the general agent of the Hagenbeck-Wallace Show. The former troupe closed in Holly Springs, Miss., and the Hagenbeck-Wallace Show in Jackson, Tenn. Mr. Bowers had managed the Hagenbeck Show since its purchase. Last year we put out the Howe Greater London Show on fifteen cars, with Dan Odom as manager and Bert Rutherford as general agent. This year we are enlarging the show, increasing from fifteen to twenty-five cars. The title will be Howe's Great London Circus and Van Amburg's Trained Wild

Animals. Mr. Odom will manage it and Mr. Rutherford will be the general agent. The show will be perfectly equipped. This winter we bought from H. H. Tammen and F. G. Bonfils, the Denver publishers, the Sells-Floto Circus, and, with it, the Buffalo Bill title. We bought from William P. Hall, Jr., the Yankee Robinson Circus."

This was the end of the story—the narrative of the circus round-up. In the lobby of the hotel a group of men waited to

talk business with the boss, and, as he told the tale, Mr. Mugivan realized that he had two days' work to do in one—but he told it patiently.

Someone asked: "Do you and Mr. Bowers always agree?"

It was a blunt question, to say the least.

Mr. Mugivan grinned. "Well," he replied, "we don't ever disagree—seriously. Nothing could cause us to do that—nothing. What's a circus more or less between partners anyway?"

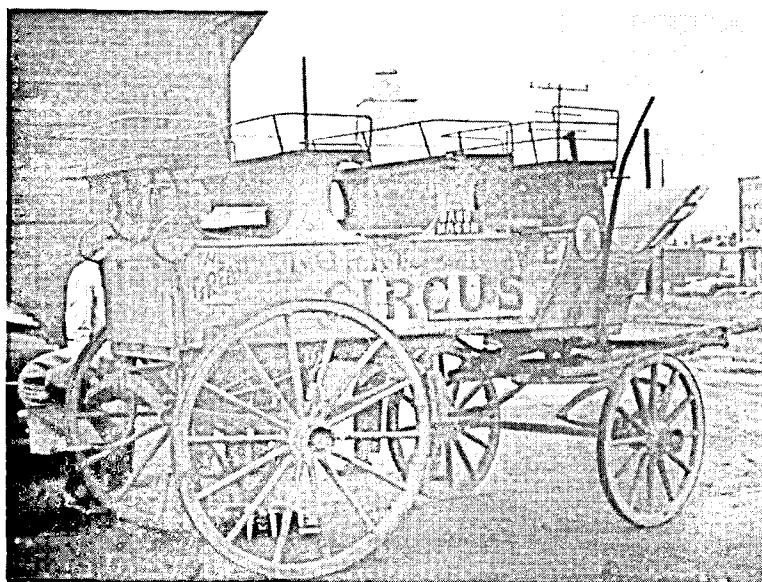
The Greater Norris & Rowe Bandwagon

This little story shows how CHS members work together for the common cause, that of the preservation of circus history.

Quite some time ago, Jerry Booker of San Francisco got a lead on an old circus wagon in the collection of horse drawn vehicles owned by Pierce A. Miller of Modesto, California. It was a tallyho type bandwagon of The Greater Norris & Rowe Circus of perhaps 50 to 60 years ago. Jerry passed his information on to the Circus World Museum, and the ball started rolling. Ascertaining that the wagon could be purchased, CHS member Don Francis was asked to look over and photograph the wagon and give his opinion on it. Don went to Modesto, photographed the wagon from several angles, and pronounced it a valuable find.

Mr. Robert Ott, of the Ott Hardware Company of Baraboo, then purchased the wagon and donated it to the Circus World Museum. Transportation of this little gem was arranged from Modesto to Chicago and then to Baraboo, and on April 14 this historic old vehicle was unloaded at the Museum.

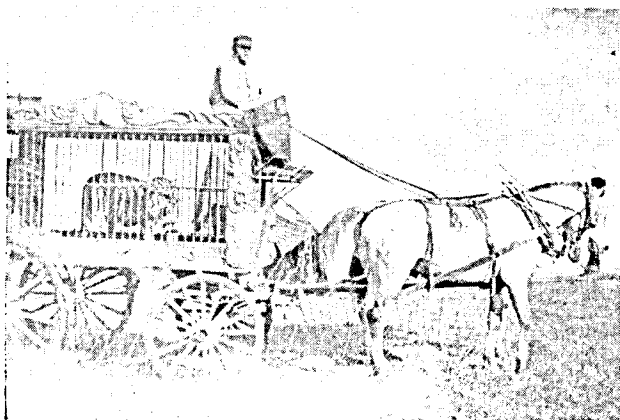
The vehicle is in very good condition, having been stored inside in the dry climate of California. It is 6 feet wide across the wheel hubs, 7 feet overall in height, and 10 feet long. The wagon box is 20 inches high, and the seats are 16 inches additional. Presumably this circus used it when it was a mud show. There are three rows of seats for the band plus the front seat for the driver. The wagon is painted blue, the seats red with lyre decorations in gold on each side. The words, "The Greater Norris & Rowe" are in yellow with red and orange shading. The word "Circus" is in gold. The wheels and undercarriage are red. The seats are leather upholstered and are in good condition, considering the age of the vehicle.



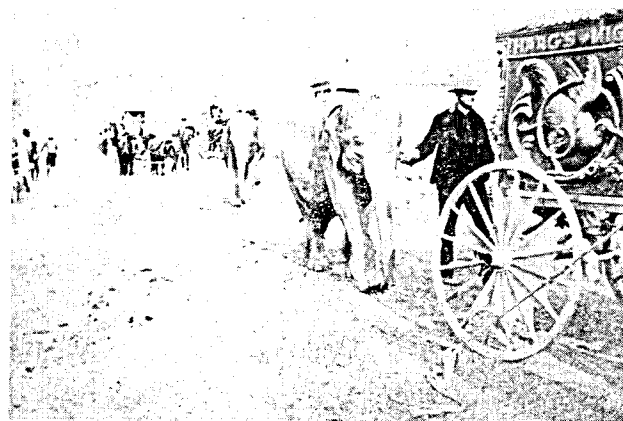
To restore this little wagon will entail not too much labor. About all it needs is a coat of paint. It will be on display at the Circus World Museum this season.

The photo was made by Museum Staff member Paul Luckey (CHS) the day the wagon arrived in Baraboo. If any CHS member has a photo of this wagon while on The Greater Norris & Rowe Circus, the Museum would sincerely appreciate it.

Bill Woodcock Circus Album



HAAG'S MIGHTY SHOW
Early 1900's



HAAG'S MIGHTY SHOW, CIRCA 1903
Bill Williams, Elephantman — Bulls Alice and Tip



FROM THE RINGLING MUSEUM PUBLICITY DEPARTMENT—Jack Joyce puts his troupe of Dromedaries and performing zebra through the paces for the Governor's Invitational Circus Performance presented by the Ringling Museum of the Circus during the legislative weekend held in Sarasota on January 14 and 15. In background is the Museum's famed Lion and Gladiator Bandwagon and at far right is Frank Cucksey, former circus performer and now lecturer at the Circus Museum.

Ringling Museum Of The Circus

For the second consecutive year, a circus performance was staged at the Ringling Museum of the Circus for the gala legislative weekend held in Sarasota January 14 and 15. With pink sawdust, a real old-time circus band, pretty girls, funny clowns, performing camels, jumping llamas and even a zebra, this year's show was a colorful and exciting spectacle, the like of which this town hasn't seen in many a day.

Billed as the Governor's Invitational Circus Performance, the Show was presented for Florida's new governor, Farris Bryant, legislators, cabinet officials and their families. The production was organized and directed by Mel Miller, Curator for the Museum and Mel proved to everyone that he knows what a circus "should" look like.

Merle Evans headed the band of old-time circus "windjammers" who together presented their special brand of nostalgic

sounds. Included in the program was a medley of tunes as played on a circus bandwagon in parade.

The show was presented in one ring with the ring-curb painted a brilliant red, white and blue. The ring contained pink dyed shavings with a 12 foot wide Hippodrome track of white sawdust surrounding the ring. Striped canvas side-wall with the Lion and Gladiator bandwagon formed a striking backdrop for the performers and the band.

The featured acts included the Fontaine Sisters on unsupported ladders; Freddie Canestrelli and his wife with their great rola-rola number and sensational young Remo Loyal, spectacular young tightwire artist. Remo, son of the famed bareback star, Guistino Loyal, has for several years been a star of Sarasota High School's "Sailor Circus." Soon he joins the Ringling Bros.-Barnum & Bailey international show scheduled to tour

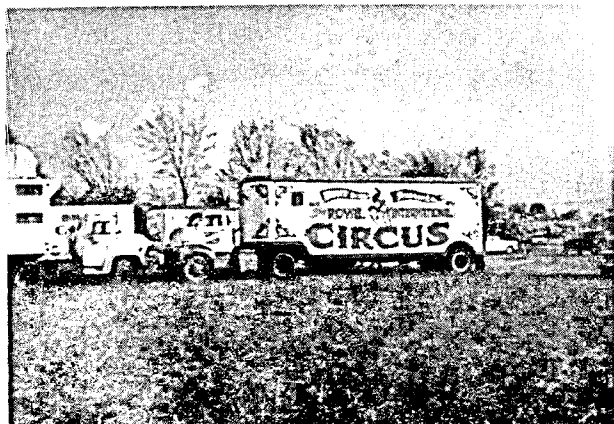
South America.

Jack Joyce with his camels, llamas, zebra and pony were a great hit with the Circus Museum show. This act will soon be seen with RBBB for the 1961 season.

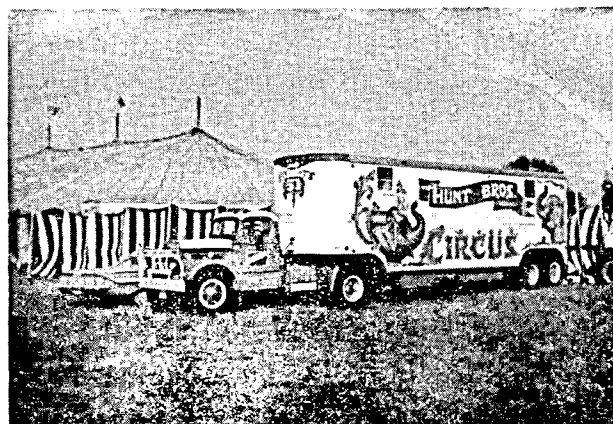
Four walk-arounds were presented by the great Lou Jacob, famed Ringling "August" clown. Lou was assisted by his young daughters, Dolly and Joanne.

Mel Miller turned out a great bill as the program for the show. It was written in the long forgotten style of the 19th century complete with all the superlatives and appropriate art. The herald type bill, printed on newsprint of assorted colors, has already been sought by many for framing.

The Museum has received much praise for the performance and a majority of those who witnessed the show expressed their hope of this becoming a regular Museum feature.



CONCESSION TRAILER



BULL VAN

The Royal International Circus Presented By Hunt Bros.

By William Dykes, Salisbury, Md.

On Saturday, April 29th, the Hunt Bros. Circus opened its 70th season.

On the lot were fans and model builders including Bill Dykes, John Lower, Sam Shearer, Paul Bohler, George Kienzle, and Chuck Sateja.

The Hunt show makes an impressive sight on the lot this season. All of the equipment was in top shape for the opener. Many units were freshly painted, and some had not been redone since last season. The Royal International title appears on most of the equipment, and the lithos and cards ahead of the show also have this name on them. The Hunt's have some new paper this year, including

at least two sheets that the author obtained.

Show has nine bulls, and lined up trunk-to-tail they go right down the line in size.

Program lists 25 displays, and all were working on opening day. Of course the usual delays in animal acts showed up a few places, but other than that performance was smooth.

New on the show this season is a smaller band trailer. The band has four pieces including organ, trumpet, drums, and bass horn. The band does a real good job, sounding three times its size.

Staff includes Charles Hunt, executive

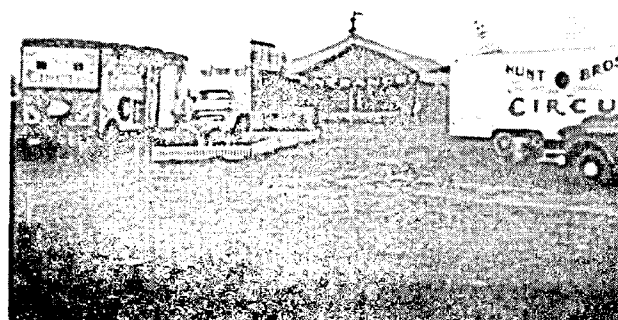
producer; Harry Hunt, executive director; Marvin Case, business manager; and Walter Long, general representative. Ray Sinclair is the producing clown, and is in with some new stunts, also producing clown is Gil Wilson.

On the lot were photographers from P.M.N. productions who were filming a movie "Pity Me Not." Several scenes were being filmed on the lot, and there were about 25 people in the movie crew. "Pity Me Not" is planned to be released nationally in September.

The Hunt show is a good old-time circus. If you get the chance to see it, don't miss it!



BULL VAN



MIDWAY

Elected To Circus Hall Of Fame

April 4, 1961

St. Petersburg, Florida—Election of Circus "Greats" to the Circus Hall of Fame were announced today at a meeting of the Circus Saints and Sinners in St. Petersburg, Florida. Names synonymous to the circus were elevated to a place of honor in the institution representative of all circuses past and present, located in Sarasota.

Those elected were John Bill Ricketts, the acknowledged father of the American Circus; Alfreda Codona, one of the greatest flyers the world has ever known; Bird Millman, acknowledged everywhere as the foremost female wire-walker; Cap Curtis, whose ideas and inventions will always live with the Big Top; Charles McGee Sparks, outstanding in circus history for his superior Circus management; and the five Ringling Brothers—Al, Otto, Alf T., Charles, and John—famous for the circus empire carrying their name.

These elections were made by the Circus Hall of Fame National Awards Committee. Nominations for elections may be made by anyone, but sufficient biographical data has to accompany the nomination to enable the committee to act on it. The committee will meet intermittently during 1961 to study nominations, and further elections will be announced at the end of the year.

The National Awards Committee elects in three categories: Artist, Business, and Maintenance, and nominees must be deceased or retired from circus life for five years. Members of the National Awards Committee are Col. B. J. Palmer of Davenport, Iowa; Mr. Homer L. DeGolyer of Dallas, Texas; Mr. L. M. White of Mexico, Missouri; Dr. H. Chester Hoyt of Sarasota, Florida; Mr. Fred D. Pfening, Jr. of Columbus, Ohio; Mr. Eric C. Wilson of Iowa City, Iowa; Dr. H. H. Conley of Park Ridge, Illinois; Mr. John Yancey of Newport News, Virginia; Mr. Herman J. Linden of Aurora, Illinois; Mr. Herbert Georg of Springfield, Illinois; Mr. L. Wilson Poarch, Jr. of Arlington, Virginia; and Mrs. Bette Leonard of Wichita, Kansas.

JOHN BILL RICKETTS

John Bill Ricketts, the acknowledged father of the American Circus, began his circus career with Hughe's Royal Circus in London in the 1780's. There is no record of his birth or death. All that is known is that he was supposed to be a Scotsman and was reported lost at sea in the 1800's. John Bill Ricketts built a circus building in Philadelphia in the fall of 1792 in which he conducted a riding school. After training a stud of Pennsylvania horses, he began, on April 3, 1793, a series of exhibitions two and three times a week. He combined instruction and exhibition for the next seven years in Philadelphia, New York City, Baltimore, Charleston, South Carolina, Boston, Hartford, Albany, Lancaster, Pennsylvania, and Montreal. His advertisements referred to the Equestrian Exhibitions at Ricketts Circus. Performances

included not only equestrian exhibitions, but clowns and music and later rope walkers were added. Each stand lasted from three or four days to several months and for each one he built temporary buildings. In December of 1799 his Philadelphia Amphitheatre burned and he retired from the circus business. His name is enshrined in recognition of his circus pioneering in the United States and his earned title of "Father of the American Circus."

THE FIVE RINGLING BROTHERS

Famous for the Circus Empire
Carrying Their Name

AL (ALLIERT) (ALBRECHT) RINGLING, thought to be the real founder of the Ringling Brothers Circus, was the first-born of the Famous Ringling Brothers in 1852 in Chicago. In June of 1882 he talked his parents into letting the boys enter show business and is considered to be one of the greatest circus geniuses in history. Al died of kidney trouble at the age of sixty-four, January 1, 1916 at his home in Baraboo, Wisconsin and was buried there.

OTTO RINGLING, born in 1858 was the third son. His chief interest was in finance and he was known as "King Otto." He never married. At the age of fifty-two, he died at the John Ringling Home in New York City of Uraemic poisoning and was buried in Baraboo.

ALFRED THEODORE RINGLING, known as "Alf T.," was born in 1861. Considered a great advertising genius, he was responsible for making famous the Ringling Trade-Mark, the Five Mustached Brothers. "Alf T." died October 21, 1919 of a heart disease at his country home in Oak Ridge, New Jersey and is also buried in Baraboo.

CARL, or CHARLES RINGLING, born in 1863, was the fifth son. Famous as a manager and in music he was also a great financier and railroad builder. Charles died at his home in Sarasota, Florida, December 3, 1926 of a cerebral hemorrhage. His body was placed in a vault at Manasota Cemetery, outside Sarasota.

JOHN (JOHANN) RINGLING, born in 1866, was the sixth son. Considered an outstanding showman, he also had other interests. As a financier, railroad builder, real estate operator and oil well magnet he was at one time considered one of the ten wealthiest men in the United States. The city of Sarasota, Florida is indeed a tribute to this great showman, as many of the real estate developments in and around Sarasota are a result of his genius. John died of Pneumonia on December 2, 1936.

CHARLES MCGEE SPARKS

Charles McGee Sparks was born in the state of Utah in 1882. At the age of seven he was adopted by J. H. Sparks, operator of the Sparks Brothers Circus

FOR THE DISCRIMINATING PHOTO COLLECTOR

SELECTED 5 x 7 CONTACT PRINTS
FROM ORIGINAL NEGATIVES

SET A—Hagenbeck-Wallace 1923 West Baden, Indiana, Winter Quarters, 7 Views: Baggage Wagon 6 Horses; Shifting Den Loading Cage; Fine View of All Buildings; Loading Cage at Cat Barn; Three (3) Spool Canvas Wagons; Bull Pushing Cage to Building; Eleven (11) Wagons Loaded for Road ----- **\$3.50**

SET B—Hagenbeck-Wallace 1923 Wagon Views, 9 Views: Pole Wagon, 10 Horse Hitch; Lion & Snake Tab, 10 Horse Hitch; Highly Carved Cage, 4 Horse Hitch; Curtis Canvas Spool, 8 Horses; Loaded Canvas Wagon; Harp & Jester Calliope, Zebra Hitch; Three (3) Cages in Menagerie; Wonderful Overall Lot View; Different Carved Cage, 4 Horses ----- **\$4.50**

SET C—Hagenbeck-Wallace 1923 Train View, 8 Views: Elephants Loading into Stocks; Pull Over Team with Cage on Flat; Parade Wagon on Flat; 1 Stock, 6 Flats, 5 Sleepers; Snubbing Wagon Off Runs; Two (2) Cages on Flat; Extra Clear View of Sleeper; Seven (7) Curtiss Seat Wagons on Flats ----- **\$4.00**

SET D—Ringling-Barnum, 1921, Train Views, 5 Views: Loaded Wooden Flat; Loaded Flats & Stocks Arriving; Mack Bulldog Truck at Train; Baggage Wagon Coming off Runs; Elephants and Old Wooden Stocks. **\$2.50**

SET E—Ringling-Barnum, 1921, Wagon-Lot Views, 7 Views: Big Top with 7 Wagons In Front; Cages in Back Yard; Cage Four (4) Horses Going to Lot; Over-All Lot Scene, Midway, etc.; Great Midway Scene; Butcher in Front of Cage; Frozen Custard Wagon. -- **\$3.50**

SET F—Al G. Barnes, 1920, 4 Views: Spec in Back Yard, 4 Wagons; Unusual Carriage, 2 Wagons; Unusual Zebra Hitch in Parade; Different View of Spec. ----- **\$2.00**

SET G—Three (3) Fine Shots — Two-Hemisphere Bandwagon in 1917 Barnum & Bailey Parade with ten horses; John Robins Midway 1922; Gentry Bros. 1920 Jack-Wagon. -- **\$1.50**

SET H—Honest Bill (Newton) Truck, 1922, 7 Views: Front Door; Cook House Tent, Trucks; Truck and Candy Stands; Sullivan & Eagle Bandwagon on Truck; Over Big Top and Trucks; Ticket Wagons; Different Overall Lot Scene. **\$3.50**

Individual 5 x 7 Prints from any of these sets are available at 65¢ Each.

CIRCUSIANA PHOTOS

2515 Dorset Road COLUMBUS 12, OHIO

and was with them until 1903 as an animal trainer and acrobat. Beginning in 1903 and continuing through 1928, Charles Sparks became manager and proprietor of the Sparks Circus, one of the finest twenty-car railroads in the east, with an outstanding circus parade. The Circus was known as a cleanly operated show both morally and factually and from the standpoint of not permitting any gambling or other vices commonly known in show business at that time. In 1929 the Sparks Show was sold to Mugivan, Bowers and Ballard. A certain amount of subterfuge was employed by a third party as Mr. Sparks had refused to make sale of the show to the American Circus Corporation many times prior to this. From 1930 to 1937, Sparks operated the Downie Brothers Circus, one of America's largest motorized circuses at that time. It was sold at auction April 15, 1939 to a Mr. Bill Miller. In 1934, at the request of Ringling Brothers Circus, Mr. Sparks came out of retirement and opened a number two show called "Spangles." Charles McGee Sparks died on July 28, 1944, pre-deceased by his wife, Mrs. Ida Sparks, by some five years. Mrs. Sparks had been most active in his enterprises. He is outstanding in circus history for his superior circus management and the clean type of shows he produced.

CAP CURTIS

William Hanford "Cap" Curtis, born December 10, 1873 on a farm near Hazelhurst, Mississippi began his circus career with the Andress (or Andrews) Circus about 1889. Beginning with titles such as superintendent of canvas, lot superintendent and general superintendent he soon became well known for his extraordinary qualities as a man of indomitable spirit, great courage and resourcefulness. An outstanding example of a typical American circus executive, "Cap" set foot on circus lots all over the United States. A man with an inventive turn of mind, "Cap" contributed much to the safety, stability and security of circuses during their development in the early twentieth century. While with the John Robinson Circus from 1902 to 1907 he designed a cable truss system to hold seat stringers firmly in place which soon came into general use by other canvasmen when they realized its advantages. As superintendent of canvas for the Sells-Floto Circus in 1915 he was granted United States patent number 1184672 for his canvas spool-wagon, a new system of handling the tent which saved time getting off the lot and made it easier to spread the canvas the following day when the tent was put up. Still with Sells-Floto, "Cap" became the first man to use a tractor on the lot. From 1917 to 1926, as boss canvasman and general superin-

tendent on the Hagenbeck-Wallace Circus, he designed and developed a group of folding seat wagons which were patented in 1919 and used for many years. William Hanford "Cap" Curtis died April 9, 1955 near Cuevas, Mississippi. His ideas and inventions will always live with the big top.

ALFREDA CODONA

Alfreda Codona, born in 1893 in Hermosillo, Sonora, Mexico, has been credited with being one of the greatest flyers the world has ever known. His specialty was a triple somersault high in the air which he performed day after day with finesse and rhythm that was a sight to behold. It was said that when Alfreda performed all other performers who could, stopped what they were doing just to watch his act. He worked with several circuses, first with Wirth Brothers in 1913 and finally with Ringling Brothers Barnum & Bailey Circus where he was headliner for several years. As a headliner it was natural that he should be attracted to another headliner in the aerial field. Miss Lillian Leitzel and Codona fell in love and were married in 1928 between performances in Chicago amid much fanfare and publicity. Codona loved Lillian with a consuming devotion but all did not go smoothly due to the temperamental status of both stars. Trag-

IT'S SEN-SATIONAL!

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CIRCUS POSTERS

WAGONS HORSES FACTUAL BOOKS

Eight (8) different 13 in. by 19 in., full color, half-size CIRCUS POSTERS reproduced from the Mr. C. P. Fox collection in the Circus World Museum. These posters dating from an 1894 Adam Forepaugh to a 1925 A. G. Barnes poster are on heavy paper, present an aged appearance, and in my opinion are the finest collector item available today.

Set of Eight (8) Different Posters

\$2.00 postpaid

Send for free list of available items.

BETTY SCHMID

622 La Marido St.

Pittsburgh 26, Pa.

edy struck in 1931. Lillian Leitzel, performing in Copenhagen, fell, receiving fatal injuries. Codona was inconsolable and in his sorrow became melancholy and morose. This physiological condition caused him to lose ground professionally and as his timing became less exact he one day fell in Madison Square Garden and tore a ligament in his shoulder which grounded him permanently. Later he became equestrian director on the Hagenbeck-Wallace Circus and later worked with the Tom Mix Show. He never overcame the emotional condition brought on by the death of Lillian Leitzel, although he later married Vera Bruce, an old time member of his flying troupe. Tragedy struck again in 1937. Codona died by his own hand July 1, 1937 and was buried, at his own request, beside the ashes of Lillian, his great love.

BIRD MILLMAN

Bird Millman, acknowledged everywhere as the foremost female wirewalker that the world has ever known, was born in Canon City, Colorado, October 21, 1890. The Engleman's were show people who toured the western mud shows and carnivals. Jennadean Engleman (Bird Millman), an only child, joined the family act at the age of six and toured with them on the Melbourn Dog and Pony Show. In 1900 the Engleman's were doing a "family circus act" with carnivals in

a tent of their own on the midway. A tightwire act brought Bird Millman into her own and on to Keith's Orpheum circuit. Billed as "The Millman Trio" this act played leading vaudeville houses and music halls here and abroad. It was during this period (1904-1912) that Bird Millman performed before the crowned heads of Europe. She sold her act to the public on personality as well as great skill, and was the first artist to perform without an umbrella or other device. She did a waltz, a one step, a cakewalk, and a Hawaiian dance at the conclusion of which she raced to the end of the wire and jumped through a paper hoop. This routine has been imitated but never equalled in the vivacious charm that was Millman. She performed on a 36 foot wire rather than the usual 18 foot wire, consequently her runs were breathtaking in speed and debonaire insouciance. Bird Millman returned to the sawdust world on Barnum & Bailey Circus where she occupied the center ring until 1920, billed as the dainty daring queen of the tightwire, the world's greatest lady wire artist, except the season of 1916 when she was in the Zeigfeld Follies doing her tightwire specialty. In 1921 she was in John Murray Anderson's Greenwich Village Follies. After her marriage to John O'Day in 1924 she quit the circus and show business for good. She retired to Canon City, Colorado in 1930 and there she died on August 5, 1940 from cancer.

DON'T FORGET

On June 27, 1961, Jake Posey, will celebrate his 98th birthday. Let's make this a birthday "out of this world." Send him a card. Don't delay. His address is 6933 1/4 Miles Avenue, Huntington Park, California.

On July 28, 29, and 30, 1961, the Col. Harry Thomas Ring will be host to the Circus Model Builders Regional Lot No. 3 gathering which is represented by 13 states at the Dover, Ohio Memorial Hall where Circus Models will be exhibited coming from all over the United States. The hall will be decorated in circus fashion, circus music will be played over the PA system and fun will be had by all.

The Col. Harry Thomas Ring personally invites each and every member of the Circus Historical Society to come and visit. The times for viewing will be—

July 28 and 29:
1 to 9 p.m.—EST
July 30—
1 to 5:30 p.m.—EST

CHS member James Stowe is looking for some information. He has a poster for the Mike Lipman's International Circus, dated Salem, October 1, 1869. Anyone having information about this contact Jim at 202 Lindsey St., Marietta, Ohio.

CIRCUS PHOTOS AS YOU LIKE THEM

12	R B & B B 1959 Circus Train from Sarasota to Baraboo, Wisconsin	-----	\$2.00
12	Circus World Museum, 1960	-----	2.00
14	R B & B B 1960 New Train and Equipment, Green Bay, Wisconsin	-----	2.25
14	R B & B B, 1954 — EXCELLENT	-----	2.25
10	R B & B B's New Train at Milwaukee, Wisconsin	-----	1.75

HAVE PLENTY OF OLD BILLBOARDS FOR SALE

With the purchase of Circus Photos from any of our lists amounting to \$3.50 we will include a 1961 R B & B B Program.

J. BEARDSLEY

451 West Mifflin Street
MADISON, WISCONSIN

Specially Selected Items from a Famous Circusiana Collection — For Sale

PROGRAMS

Al G. Barnes, 1928-29, ea. ---	3.00
Al G. Barnes, 1930-31, ea. ---	2.75
Al G. Barnes, 1933-34-35, ea. ---	2.50
Al G. Barnes SF, 1936-1938 each ---	1.75
Beatty Russell, 1944 ---	.75
Clyde Beatty, 1948-53-57, ea. ---	.50
Beatty-Cole, 1959-60-61, ea. ---	.50
Beatty Hamid Morton, 1958-59 each ---	.50
Cole Beatty, 1935-37, ea. ---	1.60
Cole Bros., 1929 ---	3.50
Cole Bros., 1938-39-40, ea. ---	1.45
Cole, 1941 to 1948 ---	1.00
Cole, 1949-50-51 ---	1.25
Cronin's 1945 ---	.50
Gentry Bros., 1927-28, ea. ---	3.50
Gentry Patterson, 1924-25, ea. ---	4.00
H-W, 1931-32, ea. ---	3.00
H-W, 1933-34-35, ea. ---	2.75
King Bros. 1947-53-60, ea. ---	.50
King-Cristiani, 1952 ---	.75
Walter L. Main, 1928 ---	3.50
Mills Bros., 1953 ---	.75
Miller 101 Ranch W.W., 1925 ---	3.50
Miller 101 Ranch, 1928 ---	2.50
Ringling-Barnum, 1921-22-23 each ---	6.50
Ringling-Barnum, 1924-25-27 each ---	5.50
Ringling-Barnum, 1928-29-30, each ---	5.00
Ringling-Barnum, 1931-32-33, each ---	4.50
Ringling-Barnum, 1934-35-36, each ---	2.00
Ringling-Barnum, 1937-38- 39-40, each ---	1.80
Ringling-Barnum, 1941 to 1957 each ---	1.00
Ringling-Barnum, 1958-59- 60-61, each ---	.75
Robbins Bros., 1938 ---	2.00
John Robinson, 1929, ---	3.00
Sells-Floto, 1916 ---	4.50
Sells-Floto, 1923 ---	3.00
Sells-Floto, 1929 ---	3.00
Sells-Floto, 1930-31, ea. ---	5.00
(These are the two fancy color cover "Life of Tom Mix")	
Sparks, 1926-27, ea. ---	3.75
Sparks, 1929-31, ea. ---	2.25

ROUTE BOOKS

Barnum & Bailey, 1903-04 ---	14.00
Barnum & Bailey, 1905 ---	14.00
Barnum & Bailey, 1906 ---	14.00
Beatty-Cole, 1960 ---	2.00
Cristiani Bros., 1959 ---	2.00
Downie Bros., 1927 ---	8.50
Adam Forepaugh, 1892 ---	22.50
Gentry Bros., 1926 ---	12.50
Gentry Patterson, 1923 ---	13.00
King Bros., 1947 ---	1.00
Tim McCoy W.W., 1938 ---	1.50
Miller 101 Ranch, 1925 ---	8.50
Mills Bros., 1950-51- 52-53, each ---	.75
Walter L. Main, 1925 ---	8.50
Ringling Bros., 1891 ---	22.50
(first book published by this show)	
Ringling Bros., 1893 ---	
Ringling Bros., 1894 ---	18.50
Kingling Bros., 1897 and 1901, each ---	12.50
Ringling-Barnum, 1936-37, each ---	5.00
Ringling-Barnum, 1943 to 1947, each ---	2.00
Ringling-Barnum, 1948 to 1955, each ---	1.50
John Robinson, 1899 ---	20.00

COURIERS

Barnum & Bailey, 1914, 36P --	3.00
Barnum & Bailey, 1912, 16P --	3.00
Al G. Barnes S-F, 1937, 16P --	1.50
Al G. Barnes S-F, 1938, 8P --	1.50
Al G. Barnes S-F, 1935, 24P --	1.50
Cole Bros., 1935, 24P ---	1.00
Cole Bros., 1936, 24P ---	1.00
Cole Bros., 1938, 24P ---	1.00
Downie Bros., 1929, 24P ---	1.75
Gentry Bros., 1928, 16P ---	2.00
Gentry Bros., 1929, 24P ---	2.00
H-W, 1935, 24P ---	1.25
H-W, 1933, 12P ---	1.25
W. L. Main, 1919, 16P ---	2.00
101 Ranch, 1926, 16P ---	1.50
101 Ranch, 1928, 16P ---	1.50
Ringling Bros., 1913, 16P ---	3.00
Barnum R-B Features, 1938, 16 P ---	2.50
R-B, 1933, 16P ---	2.00
R-B, 1929, 24P ---	2.00
R-B, 1927, 8P ---	2.00
Sparks, 1928, 24P ---	2.00
Sells Bros., 1894, 16P ---	5.00

LITHOGRAPHS

These lithos are all from the 1920s and have "old time" design. Each would be great for your wall.

1/2 sh Carl Hagenbeck-Wallace large Clown Face, 1922 --	3.00
1 sh H-W Hippos ---	3.50
1 sh H-W, 1922 Faces of H & W ---	4.00
1 sh H-W, 1922 Mrs. Jumbo and Jr. Elephants ---	4.00
1 sh H-W, 1922 Wire acts, bareback and trapeze ---	3.50
8 sh H-W, 1922 Mixed Cat Group ---	5.00
9 sh H-W Clown, 1922 ---	5.00
20 sh H-W Tiger, 1922 ---	5.00
16 sh H-W Polar Bear, 1922 ---	5.00
9 sh H-W, 1922 Hippo ---	5.00
1 sh R-B, 1923 Rieffenach Sisters ---	4.50
1 sh R-B, 1923 Chariot Race ---	4.00
1 sh R-B, 1933 Giraffe Neck Women ---	3.00
1 sh R-B, 1933 Durbar of Delhi ---	2.00
1 sh R-B, 1933 Train Un- loading ---	3.00
3 sh R-B, 1933 Giraffe Neck Women ---	3.50
6 sh R-B Giraffe Neck Women ---	5.00
1 sh 101 Ranch Parade and Arena View, 1926 ---	4.00
3 sh Sells-Floto, 1923 Lady Rider ---	5.00
3 sh Sells-Floto, 1923 Lion ---	4.00
3 sh Sells-Floto, 1923 Poodle Hanneford ---	5.00
1 sh Sells-Floto Buffalo Bill on Horse ---	5.50
1 sh H-W Clown's Boxing Kangaroo, 1923 ---	4.00

LETTERHEADS

American Circus Corporation 4 page, 1925 ---	1.00
Barnett Bros., 1931 ---	1.25
Curtis Bros., 1916 lots of gold ---	1.00
Sparks Worlds Famous, 1920 --	2.00
Sparks Publicity Dept., 1925 --	1.25
Sparks, 1920s ---	2.00
(Fancy tiger and clown gold letterhead designed by Roland Butler.)	

LIST NO. 15

Checks and Money Orders Accepted.

Please add 50¢ to all orders to cover postage.

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